

# JOURNAL OF THE ROYAL INSTITUTE OF BRITISH ARCHITECTS

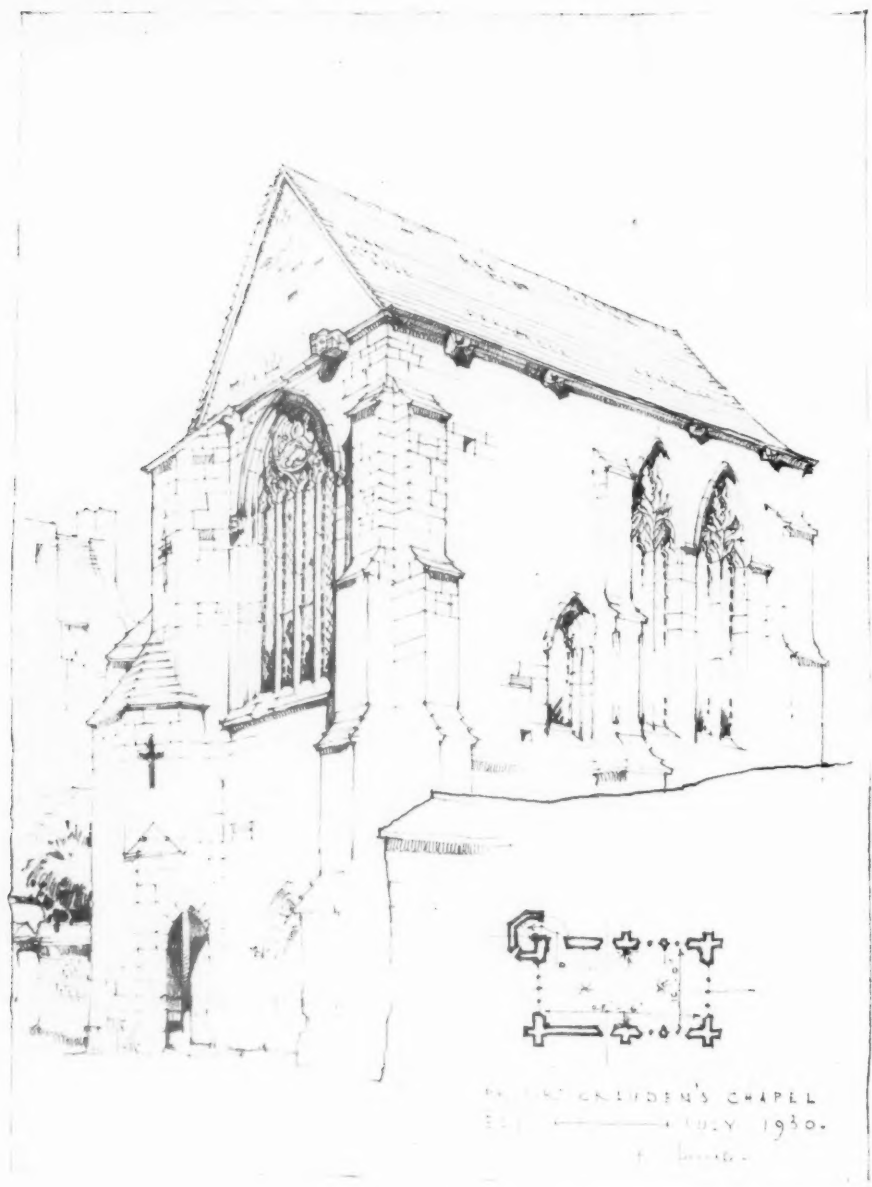
VOL. 40. No. 6

THIRD SERIES

28 JANUARY 1933

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PRIOR CRAUDEN'S CHAPEL, ELY  
One of the drawings submitted by Basil Spence  
for which he was awarded the Pugin Studentship

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VOL. 40. 3RD SERIES

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No. 6

## Journal

The following are the details of the programme for the R.I.B.A. concert on Monday, 6 February.

- Item 1. Concerto in G Minor for Clarinet and Piano.  
Handel.  
Mr. E. W. Berridge and Mr. J. N. Summerson.
2. Piano Solos by Captain A. Seymour Reeves.  
Sea Piece. MacDowell.  
Waltz No. 7 }  
Waltz No. 6 } Chopin.  
Study No. 9 }  
Dance. Rubinstein.
3. Group of Songs. Mr. Bruce Flegg.  
(a) Where'er You Walk. From Semele,  
by Handel.  
(b) The Gentle Maiden. (Old Irish)  
arr. Somervell.  
(c) Have you seen but a whyte lillie  
Grow. Anon. arr. A. Dolmetsch.  
(d) The Bonny Blue Handkercher. E. T.  
Sweeting, arr. Whittaker.
4. Violin Solos. Mr. H. B. Creswell.
5. Piano Solos. Mr. H. S. Goodhart-Rendel.
6. Group of Songs. Mr. Bruce Flegg.  
(a) The Winter's Willow. (Old Dorset  
Lyric) Vaughan Williams.  
(b) Julia's Hair. (Herrick) Roger  
Quilter.  
(c) Sonnet xviii. (Shakespeare) Aitken.  
(d) Open the Door Softly. (Irish)  
Herbert Hughes.  
(e) Piggesnie. Peter Warlock.

We hope that a very large number of members will be able to come, and that as far as possible they will get their tickets in advance—though they can be obtained by members at the door on the night.

An Exhibition of Photographs of Persian Architecture, taken by Mr. Arthur Upham Pope, is to be held at the R.I.B.A. from Monday, 6 February, until Saturday, 25 February. On 6 February the exhibition will be opened by His Excellency the American Ambassador, the Hon. Andrew W. Mellon. All members of the R.I.B.A. are invited to attend. Those who were able to see Mr. Upham Pope's magnificent photographs when some of them were shown in London during the Persian Exhibition two years ago will welcome this second

opportunity by renewing their acquaintance with them. Mr. Upham Pope is a scholar whose sympathy with his subject has made it possible for him to infuse an added meaning into his photographs, which are as notable for their own merits as for the beauty of the buildings they illustrate.

A valuable and spirited contribution has been made to the discussions on the effect of the present reckless national economy by the *Architects' Journal*, which devoted almost the whole of its issue of 11 January to the subject of national planning, with naturally particular reference to the existing state of the building industries and architecture. A state of increasing distress and inaction, due largely to the stranglehold of the officially sponsored hold-up of work of all kinds without, it seems, any reference to its ultimate value to the community.

"Econocrazy" is the name given as the heading to the leading article in the *Architects' Journal* to describe this unplanned restriction of useful activity. Many more people might be prepared to accept this economy with complacency if not with enthusiasm if there was evident in it one atom of a plan. It seems, as Mr. Maynard Keynes has suggested on the wireless, as if this reckless economy was the "legacy of some panic decision made many months ago which someone has forgotten to reverse."

The special number of the *Architects' Journal* is introduced by a foreword by Sir Raymond Unwin in which he refers to the growing consciousness that is becoming evident in the building industries that organisation is necessary, and there are many ways in which this consciousness is taking really practical form. Yet while the industry and the architectural profession are making themselves more than ever before equipped to serve the country efficiently the country's Government denies them the opportunity, deprives the community of the contribution they can make to national welfare, and involves itself in immense expense to maintain in idleness thousands and thousands of workpeople physically and mentally prepared to work.

This same argument is repeated again and again in the *Architects' Journal*, aphoristically in marginal quota-

tions from economists and industrialists and others, and through the insistent reasoning of facts and figures in the main articles. We understand that the publishers of the *Architects' Journal* have taken every step to assure that their special number gets to the right quarter where its arguments will bear weight. The continual and authoritative expression of opinion in favour of the raising of this embargo on work must eventually receive the attention in high quarters that it deserves, certainly neither the industrial nor the professional sides of the building world can suffer with equanimity an inertia forced on them and which they are convinced is of no more good to the State than to their members.

Sir Lionel Earle, Permanent Secretary to the Office of Works, an honorary Associate of the R.I.B.A., is to retire at the end of this month, and the best wishes of the architectural profession will go to him as he takes his well-earned rest from public service. Sir Lionel has been Permanent Secretary to the Office since 1912 and during these 21 years has worked under no less than ten First Commissioners. There is no government department, except perhaps the Home Office which controls Registration, which has such close relations with the architectural profession as his and whose actions are of such importance to the welfare of architecture in the country generally. As guardians of the 3,000 or so buildings placed in its care by the Ancient Monuments Act, the Permanent staff of the Office of Works has a trust of inestimable value which has been discharged with real sensibility and far-seeing wisdom, and as the body responsible for the upkeep of the Royal Parks in London the Office has served Londoners handsomely. Sir Lionel Earle's personal care for the amenities of our Royal Parks has not stopped short at the mere maintenance of tidiness and seemly distinction, but has gone so much further that the Royal Parks are now counted among the most notable sights of London, with a beauty in the show of their flowers that is almost without compeer in any other gardens in the country, private or public.

Some weeks ago it was announced that an anonymous donor had endowed five scholarships, each of the value of £200 at the Architectural Association School of Architecture. On Monday, 16 January, Mr. Knapp-Fisher, President of the Association, was able to announce that this generous gift came from the trustees of the late Lord Leverhulme, who had made the gift in order to enable British students of insufficient means to obtain full training for the profession. One scholarship is to be awarded each year and subject to annual renewal can be held for five years. The Leverhulme scholars will receive, in addition to free tuition at the A.A., a maintenance allowance of £120 a year, an allowance of £10 a year for subscriptions and books and during the fourth year an allowance of £20 and during the fifth year of £40 for travel.

The scholarships will be administered by a committee consisting of the President for the time being of the A.A., the Chairman of the R.I.B.A. Prizes and Scholarships Committee, two members of the A.A. Council, the director of Education at the A.A., Mr. C. D. Medley and Mr. F. R. Yerbury. Mr. Knapp-Fisher announced that the first five holders of the scholarship, who are all at present students at the school, had been chosen.

The Architectural profession in this country has had many generous friends, but none perhaps, in recent years, to compare to the late Lord Leverhulme, who himself in his lifetime was a munificent patron of architecture and town planning and whose trustees now continue to exercise a generous patronage of the arts. The gift is a tribute to those who have directed the development of the Architectural Association School, of which they may well be proud, and it will help to remove any lingering doubts in the minds of some critics outside the profession that architecture is a close preserve for those of means, by opening still further the benefits of a really thorough training to all students of promise. The trustees of the Leverhulme estate have earned the gratitude of the whole profession for this far-sighted liberality. We can confidently expect that in due course the present and future Leverhulme scholars will by their works as practising architects justify the trust which has been placed in their abilities.

Some time ago the R.I.B.A. agreed to contribute £5 towards the cost of protecting the memorial at Teddington to Henry Flitcroft, the architect of the church of St. Giles-in-the-Field and St. Olave's, Tooley Street, Southwark, and draughtsman of nearly all the one hundred and thirty-six plates in *Kent's Designs of Inigo Jones*, many of which are in the R.I.B.A. Library. Flitcroft's Memorial, a wall tablet, was outside Teddington Church, where it had received no care and was rapidly falling into a state of serious disrepair. As the result of the efforts of the London Survey Committee, assisted by the R.I.B.A. grant, the tablet has been moved inside the church, where it will be safe in future from the damaging effect of the weather. The cost of the removal was exactly covered by the R.I.B.A. gift.

Since the publication of the Report of the R.I.B.A. Orientation of Buildings Committee in the *JOURNAL* last September there has been a strongly expressed demand from all over the country and from many experts overseas for the publication of the full Report, including its appendices which were omitted from the original *JOURNAL* printing because of their length. The Council, acting on the advice of the Science Standing Committee, has decided to print the full report with the matter that has already appeared in the *JOURNAL* as well as the appendices with their many diagrams and illustrations as a separate pamphlet bound in paper boards. This will be for sale from the R.I.B.A. or through booksellers at 5s. a copy.





## AN ADDRESS TO STUDENTS

READ BY THE PRESIDENT, SIR RAYMOND UNWIN

BEFORE THE ROYAL INSTITUTE OF BRITISH ARCHITECTS ON MONDAY, 23 JANUARY 1933

THE PRESIDENT: Ladies and gentlemen, it is a custom for the President on this occasion, before the distribution of the prizes, to offer some remarks to the students of this Institute. The times are difficult for students, and I have thought that perhaps instead of giving a formal written address you would be just as well content, and I should be more content, if I were to talk to you a little informally on some of the problems that face you—and, indeed, face all of us. Looking back, one feels that life is a great adventure; to you younger people it is going to be even a greater adventure than it was for us older ones. In some ways you may feel that the adventure is less. Certainly civilisation is tending to reduce the dangers to health and to limb which are less than they were in the old days, apart from the Great War, which we hope was an isolated interlude. We are all tending to live much longer. Now I think that we older people have to be a little careful if that is to be an entirely unmixed blessing. I can see certain dangers, particularly to the rising generation, if the older people live too long and do not at the same time realise the oncoming generation. That is one of the changes in our existence

which has to be faced. While the physical dangers are less, I think the social opportunities and the social dangers are greater as we go forward. We cannot look round upon the world to-day without feeling that the difficulties on those lines are new to your generation and are greater.

I would like, in passing, to say a word or two about this great building industry of which we are members, and towards which we contribute the designing function, because I believe that that industry has a great future part to play and an immediate purpose to perform in our social community. There is a great deal to be said for the view that one of the best ways of getting the wheels of commerce and industry moving again is to promote proper building. By proper building I mean building that will add to the wealth and the wealth-producing power and to the comfort and capacity of our generation. At any rate, I want to say that this Institute has taken that view: we are going to build, all being well, in this year that has just started a new home for the Institute, to accommodate its activities more adequately than the one we now occupy. Now that is going to be a very substantial economy for the community. As

near as I can estimate, by building this year we shall save somebody, either the Government or the local authorities concerned, something approaching £20,000 in unemployment pay and unemployment relief. Now that is a rather striking fact, that we, by building our new home, shall create that piece of economy and shall make that contribution, saving money for the Chancellor of the Exchequer and other authorities responsible. That saving is the result to some extent of all the buildings that are built to-day; and where those buildings are really wanted, where they contribute something to the life of the community, and particularly where they are buildings which will be revenue-earning, such as additional houses, I cannot help feeling that it is a distinct economy to go on erecting them at the present time, that it is making a proper contribution to solving some of the social difficulties and the social dangers which we are facing.

It may be difficult for you of this generation altogether to realise the great change that has taken place during the last forty or fifty years in our conception of the world. We regarded the earth as a sort of solid substratum which we never thought about; it was there and we travelled about on it as an illimitable surface; but to-day we do not feel that at all; we begin to realise almost as part of our everyday conception that we are living on a comparatively small spinning ball that is hanging in a great void. We can fly half round it in two or three days. Only a very short time ago I was sitting in my chair at home and I hear one man speaking to me from to-morrow morning, and another man speaking and telling me that it was already last night. Well, these things are new, and they do affect not exactly our knowledge but our realisation. There is a great deal of difference between knowing a thing and realising it, and that, I think, is a very important change.

We are becoming much more conscious than we were that we are members of a community, and that we all hang together; we are much more realising our dependence one upon another. Of course, when I went to church I was told that we were all members of one body, and in a sort of intellectual way I believed it; but it had not passed into our general consciousness as it has to-day; and that is another very great and important change that has taken place. To-day we feel that the links of our lives are becoming more and more interwoven, and we are becoming more conscious of the pattern that we are weaving and, I hope, of some beauty in the whole design. This does not mean, however, that the individual is less important; the fact of our community

interweaving and our community consciousness does not reduce the importance of individuals and individuality: on the contrary, it increases it. That your red thread should be a pure red was always of great importance, even when we went our own ways and did not affect one another so much; but now it must not only be red, but it must be the right red; it must play its proper part in the design of the community which we are all making. Life is becoming a greater adventure, because it is a co-operative adventure, and I think we have to realise that and to make up our minds that that is where we shall look for interesting and vital developments in the future. We need the individual colours, but in addition we need them in their right relations and their right proportions; and this gives us much more difficult but much more interesting parts to play. You will find that the questions that come up are consequently a little less simple than they used to be; that whereas we had in the past a choice between red and blue, we now have to weave both red and blue into the pattern; it is not a choice between them, it is a weaving of both of them into some larger whole and larger conception. This place which you fill in the pattern, you the individual of the community life, is becoming the most important function of your individuality. It is that function which is going to give value and scope to you and your life. The end is not isolated distinction, much less a mere drab monotony of average units, but a harmonious design, a combination of distinguished units; and I think you will find that this applies also to the buildings which you will have to design. Their individual design and distinction is as important as it ever was, but we are realising more than we did that that design must be such as to contribute distinction and harmony to the scene, to the street, to the town, and that this contribution is the highest function of its individuality. You must realise that your building is a design, a unit, but you must realise also that it has neighbours and that it should have neighbourly relations with them. I think it is true in architecture, as in society, that the sphere which can be left to individual caprice and haphazard is a diminishing sphere, and that the sphere of co-operation, of planning and design, is expanding all through our society; that we have to do more and more in thinking out relations and in planning and making things fit in one with another, and lives fit in with other lives.

This follows partly from the great scale of our modern activities, their range of interaction and the fineness of their interdependence and interweaving. That your building should confer merit on the

market-place is better than that it should attract undue attention by its singularity. That, I think, is the great lesson that we have to learn; we have to make a contribution which will enhance the beauty of the whole, not merely dominate by the prominence of the particular part. We must have that kind of distinction which will enhance the distinction of the buildings that are adjacent to it and be enhanced by them.

Now, as students, if you are to play this part, you must live in your age, you must sympathise with it, you must seek especially to understand it. I do not think that, if it was ever possible in the past, it is any longer possible for an architect to be merely an architect; he must be a member of the community, must take some interest in the affairs of the community, some interest in its politics, in its educational activities, in its commerce and in the problems which the community has to face and to solve. As students, you will realise also that while you understand and appreciate your own age it is most important that you should realise that very different ages have gone before, and that other ages will come after; that you have a great deal to learn from what has gone before, and that you owe a considerable duty to the ages that come after, in that your buildings will be there, either to please or annoy, to satisfy or to create discontent. Do not, in your student days, too readily espouse partisanship. That does not mean that you are not to discuss things, to take sides in discussion and so on; but remember that mere pugnacity for a particular view is not really the same thing as devotion to a deeply held and deeply understood principle. It is not for the student to range himself too decidedly either as a modernist or as a traditionalist. You cannot wisely ignore tradition, and you have no right to ignore it unless you have the scholarship which knows it thoroughly and can appreciate it. It is only the one who has studied and really appreciates what tradition is and what it has brought us who has the right to set it aside in favour of some newer and more modern outlook. In the same way you cannot justly despise modernism merely because you have traditional forms and habits in your mind, until you have taken the trouble really to understand what it is that the modernist is driving at. We are all very imperfect creatures, both traditionalists and modernists, and very often it takes quite a long time, sometimes a generation, before people are able to express in new forms what they have in their minds and what they are driving at. It is really important for the student to seek to get to the bottom of what is in the minds of the people who

are working on what we loosely call modernist lines, and also to understand what are those great traditions of proportion and relation which many of the older of us admire, and very often I dare say admire with such wholehearted absorption that we may be a little blind to some of the newer features and the newer ideas which come forward. Try to look at both sides of these things, and I think you will find that this is the line of advance.

My own feeling is that there is going to be a considerable change in the way in which we as a people (and other peoples, too) have to look at the problems that come up. We have been a little too much inclined to range ourselves in politics, as well as in the question of styles in architecture, on two sides, and to assume that we must be on one side or the other. That worked fairly well in the old days, when the problems were simple, but it does not work satisfactorily in modern times, when you have to try to get the best from both sides and to combine them in some new synthesis which includes what is best in both. It is not a question of deciding a simple question, "Is this man guilty or not guilty?" it is a question of deciding, for instance, how best to solve the housing problem; and that needs a great constructive measure which has to be looked at not only from the point of view of the poor wretches who live in the slums and want re-housing; it has to be looked at from the point of view of the building industry and how it will affect that; it has to be looked at from the point of view of the people who pay the bulk of taxes which provide the cost; it has to be looked at from the point of view of future generations, what sort of people we are raising in our slums for them to deal with. We have come to the stage when it is less easy to take definite sides for or against; we have to come together and see whether we cannot all contribute. We are trying to do that a little in the building industry. In the past employers, workmen and architects have been working along their own lines to a large extent. To-day we have, I am glad to say, a Council for the building industry in which all those concerned meet and compare notes. We are all learning a great deal from one another, and shall continue to do so. I believe that these are the sound lines of progress, resulting from the fact that our lives are much more interwoven. The issues are not simple, but you cannot tear the garment in two because it is sometimes difficult to decide exactly what colour it should be.

I would ask you to remember, when working in the schools, that a design that is not properly translatable into building materials and building con-

ditions is one of doubtful value. I come back to what I said at the beginning about the difference between realising a thing fully and having a mere brain knowledge of it. That is one of the most important items to learn in design. There is knowing and feeling and seeing and imagining, and they are all needed; we as human beings function as one whole, and the designer must be conscious of, must actually realise, the kind of life that is going to be carried on in the building that he is creating. He has to see in the back of his mind what will go on in the rooms, whether they be public rooms or the little rooms of a house. It is all the same in principle. You must not think that you can merely intellectually think it all out. The items that you would have to remember in designing even as simple a thing as a workman's cottage would fill pages; and it would be perfectly impossible, when designing, to tick them each off and say: "I have done this, that and the other." That is not the way that a real designer works. He becomes, as it were, building-conscious; he realises what will be the result if he puts a door in a wrong place in a hall so that you cannot get to the platform without tumbling over people who are sitting in their seats; he does not have to think of it, it comes to him instinctively; and I am quite sure that for the cultivation of that complete concrete realisation of what you are designing you have to cultivate all your faculties. For that purpose I believe that it would be a very good thing if every architect had some handicraft hobby, because you realise things so much more if in addition to looking at them and knowing them you have the feeling and the handling

of them. It is well to remember that we are dealing with practical realities, and we have to make a distinct effort to cultivate the complete realisation, from little sketches on paper, of actually what a building will be when it is erected; not only what it will look like but what kind of feelings it will inspire in the people who will see it; because we wish to inspire feelings of appreciation of architecture in the public. In the main we have to approach the public through their eye and through their feelings; they have no time to study architecture. I should like to see a little more architecture taking its place in all education, but there are many demands. I cannot help thinking, however, that it is quite as important that an educated man should recognise a vulgar design as that he should be annoyed by a split infinitive.

I do not want to take up your time longer. I have given you a few ideas that it seems to me, looking forward, may be useful for you, the students, to think of. As I say, you are going to have a difficult time, but you will see wonderful things develop. We have seen wonderful things in the last generation. You will, I am sure, see even more wonderful things in your times, and in those I want you students to play your part, not only as architects, but as citizens, because I believe you will be better architects if you are also good citizens and realise consciously, as a thing which really comes home to you, that you are playing your part in the great life of the community, just as you do realise that you are playing your part in building beautiful cities, beautiful villages or whatever it may be, as the outward expression of that community life.

## Vote of Thanks

Sir HENRY PELHAM, K.C.B. (Permanent Secretary to the Board of Education): Ladies and gentlemen, it is my privilege to ask you this evening to pass a vote of thanks to the distinguished President of the Institute, Sir Raymond Unwin, for the very brilliant address to which you have just listened. It is obvious—no words of mine are required to commend that motion to you. No one, I am sure, who has listened to that brilliant, sober and wise address of his would hesitate for a moment to support this motion. I am sure that it has been a delight to everyone to listen to that address, whether, as most of you are, you are experts in this subject, or whether you belong to the small minority, like myself, who are complete ignoramuses. Certainly to-night I have this particular pleasure in proposing this motion because, as a

Civil Servant, I delight to remember that Sir Raymond Unwin once adorned the humble profession to which I belong. That is not a fact that we forget. We watch the greater spheres which he now adorns with pleasure, and we congratulate him most heartily on the honourable post that he holds to-day, and which everyone knows he adorns, even that post, with exceptional brilliancy and success.

Ladies and gentlemen, I have great pleasure in asking you to pass a really hearty vote of thanks to your distinguished President.

Mr. GERALD EVE (President of the Chartered Surveyors' Institution): Ladies and gentlemen, it is my privilege also to say something in proposing a vote of thanks to your President for his address. The address struck me



as one that we have come to expect from Sir Raymond Unwin—namely, one full of careful preparation and careful and original thought. So many persons nowadays make speeches—and I am afraid I am one of them—without due preparation, but with Sir Raymond Unwin we are always sure that he makes most careful preparation and gives us something to think about that is original and always to the point and full of sound advice. It gives me all the more pleasure to second this vote of thanks because, as president of a sister institution, it gives me the opportunity of paying tribute and recognition to the eminent leadership of Sir Raymond Unwin, not only in the affairs of your Institute, but in the wider sphere of the country as a whole, and, indeed, in these rather parlous times there is a great lack of leadership, and that gap in the direction which concerns architects, surveyors and the building industry is being filled, as I say, with great eminence and leadership by Sir Raymond Unwin.

With regard to the young men of the present generation, that is, students of the various professions, there is no doubt in my mind that the security in which our grandfathers carried out their professions, if you throw your mind sixty years back, is very different from the lack of security in which the present generation, the younger generation, will carry on their professions in time to come. The world, both in England and internationally, and the civilisation of it, is becoming extremely complex, so much so that we shall look back increasingly with envy upon our grandfathers, who were localised generally in that part of the world in which they lived, and, with a sense of security which will be lacking to us, carried on their profession in that locality. In these days of easy facile locomotion, when we recognise no boundaries, the competition of an increasing number of members of nearly all the professions, including yours, will tend to this going back to the theory of Darwin, namely, the survival of the fittest, will become increasingly the test of the success of each one of us, and if I may venture so to

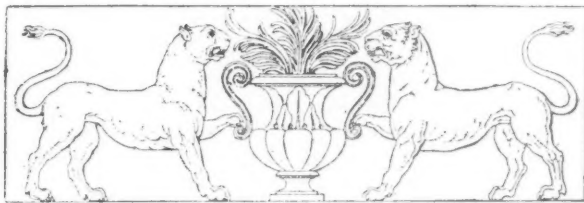
suggest, it is incumbent on the students of all the professions to-day to devote themselves to studying and specialisation and going into detail and mastering their profession in a way that was never essential before, if individually they are to succeed—in other words, with the great competition that there is and will be, those of you who are to be successful must be those who have taken the greatest pains to study and succeed in your profession. You cannot rely upon the success of your grandfather, who carried on because he had the monopoly of a locality, and I do, if I may venture to do so, urge the younger generation to devote themselves to a detailed study of their profession if they wish to succeed. Very few of them will really succeed in coming to the top of the tree; but my doctrine is this, that in every profession in all ages of the world there is always room at the top, and it is there for anyone to reach who will really strive for it; but one cannot in these days expect to succeed unless one devotes much more energy in the present generation than was necessary in past generations.

I have very great pleasure in seconding the vote of thanks to your President for his very thoughtful and admirable address.

The vote of thanks was carried by acclamation.

**THE PRESIDENT:** Sir Henry Pelham, Mr. Gerald Eve, ladies and gentlemen,—I thank you very much for your very kind and cordial vote of thanks. I thank you, Sir Henry, for your reference to my period in the Civil Service. All I can say is that I met many distinguished men, that I gained very much in experience and valuable knowledge from that period, and that I always look back upon it with the very greatest pleasure. I thank Mr. Eve for the words which he has said, which I am sure are important for our young students. He speaks from a great experience of a kindred profession, and what he says we take note of. Thank you very much.

The prizes were then distributed.



## Review of Work Submitted for the Prizes and Studentships

BY H. C. BRADSHAW, HON. M.A.RCH., F.R.I.B.A.

READ BEFORE THE ROYAL INSTITUTE OF BRITISH ARCHITECTS ON MONDAY, 9 JANUARY 1933

THE PRESIDENT, SIR RAYMOND UNWIN, IN THE CHAIR

### INTRODUCTION

FOR nearly one hundred years this Institute has offered prizes for the promotion of the study of architecture, and in the list of prizewinners are the names of many who have played an important part in the development of British architecture. The number of candidates for these prizes has increased year by year. This year the total is higher than ever before, for no less than 431 students and members have taken part in the competitions.

The details of the prizes and studentships, which are published in a special pamphlet, show how closely related these are to a wide and well-recognised scheme of architectural education, and that in their administration the Royal Institute is assisted by many members who are engaged in the teaching of architecture throughout the country. The results of the competitions are therefore of importance, not only because they reflect present-day methods of study, but also because they form an index to the ideals and aspirations of the architect of to-morrow. The results which are announced to-night are not only of interest to the prizewinners, but to many others who take part in the educational work which the Royal Institute does through its own Board in conjunction with the schools of architecture.

It has been my privilege to attend the various meetings of the juries appointed to examine these works, and I

have now to give some account of their deliberations.

For the purpose of this review it will be convenient if I divide the various prizes into two main groups. First of all, there are what may be called the Post-graduate Bursaries, awarded after examination of specimens of the applicants' work and testimonials, and after taking into consideration the programme of study proposed by the candidate. Then there are the Design Prizes, awarded as the result of a specific test in design—undergone anonymously. These candidates are, in the case of the Victory and Tite Prizes, called upon to outline their design *en loge* and in its subsequent development they must adhere to the main lines and general composition shown on the deposited sketch. In this way they are not able to receive assistance on those matters which vitally affect the judgment of the jury. In the case of the Grisell, Bossom and Owen Jones prizes, the subject is announced some months beforehand, and no *esquisse* is called for.

In addition, there is the Pugin Studentship, awarded for the best drawings illustrating a study of mediæval architecture, and the Institute Silver Medal for the best essay on a subject of architectural interest.

Before dealing with the design prizes perhaps I may be permitted to refer briefly to the post-graduate awards, the results of which have just been announced.

### POST-GRADUATE AWARDS

#### i. HENRY L. FLORENCE BURSARY, A SUM OF £360

The general object of the Henry Florence Bursary is the study of the Greek and Hellenistic architecture of the Mediterranean basin with a view to making available for architects the results of the more recent archaeological researches. This is the first year this Bursary has been offered. Seven applications were received, and the President of the Institute in consultation with the officers of the Board of Architectural Education has awarded the Bursary to Mr. Theodore Fyfe. Mr. Fyfe's experience at Knossos and his special qualifications will enable him during the six months he will spend in travel and research to present a report from an architectural standpoint, which will be looked forward to with great in-

terest. It is a happy omen for the success of the Bursary that so eminent a scholar as Mr. Fyfe is the first Bursar.

#### ii. ATHENS BURSARY, A SUM OF £100

The Athens Bursary is awarded to a member of the teaching staff of a School of Architecture, and he is required to spend not less than four weeks in Greece. Five applications were received, and Mr. William J. Smith, of Glasgow, has been appointed. The Greek revival of the last century led to the erection in Scotland of many monumental works by prominent architects up to the time of Alexander Thomson—better known as "Greek Thomson." Mr. Smith will go to Athens with the object of studying on the spot the Greek buildings which inspired the Hellenic tradition in Scotland.



### iii. GODWIN AND WIMPERIS BURSARY, A SILVER MEDAL AND £200

The Godwin and Wimperis Bursary is for the study of works of modern architecture abroad. Testimonials and drawings were received from four candidates. The Jury have awarded the Bursary to Mr. Howard Robertson, who will travel in Central Europe for some five weeks to study the design and equipment of buildings for technical education. I need hardly add our confident belief that Mr. Robertson will make the fullest possible use of the opportunity which this Bursary affords.

### iv. HUNT BURSARY, A SUM OF £50

The Hunt Bursary is for the encouragement and study of Housing and Town Planning. Drawings and testimonials were received from seven candidates, and the Jury have chosen Mr. F. G. Costello, whose drawings are good, and who is evidently an expert photographer. Mr. Costello will travel to Rome with the object of making a study of the recent town-planning improvements carried out there, and to examine the methods proposed for deal-

ing with traffic in relation to the preservation of historical buildings.

### v. HENRY SAXON SNELL PRIZE, A SUM OF £100

The Henry Saxon Snell Prize is for the study of the improved design and construction of Hospitals. The Jury have awarded the prize to Mr. E. E. Davis for an excellent portfolio of drawings and a good thesis, showing that he has already acquired specialist knowledge of his subject. I am to refer to the excellent work presented by Mr. Edmonds, who it is hoped will be encouraged to submit drawings in another year.

### vi. ARTHUR CATES PRIZE, A SUM OF £50

Only one application was received for the Arthur Cates Prize, and the Jury have given their award to Mr. Hubert Bennett. In the current year the prize was offered for the study of the application of geometry to vaulting, stability of edifice and design, coupled with actual measurement of examples in Great Britain and foreign countries. The Jury desire to call attention to the existence of the prize for which there should be more competition.

## DESIGN PRIZES

### i. THE VICTORY SCHOLARSHIP. A SILVER MEDAL AND THE SUM OF £150

One hundred and fourteen took part in the preliminary competition for the Victory Scholarship, of whom sixteen were admitted to the Final Competition; twelve others were admitted direct as winners of other prizes.

In the Final Competition the competitors were required to make an *esquisse en loge*, and were allowed ten weeks in which to develop and present their designs. The subject set was a "Group of buildings, and their surrounding lay-out in a Botanical Garden." It was essentially a planning problem. The site adjoined an existing garden and faced a road to the south, the ground sloping from the north 1 in 30. Before showing you photographs of the actual drawings, it may be helpful to consider this problem of composition by reference to several solutions. These diagrammatic sketches will illustrate how the main features of the programme have been disposed:—

- (i) Palm House.
- (ii) Two Temperate Houses.
- (iii) Botanical Museum.
- (iv) Administration Building.

On the diagram the glass houses are cross hatched, other buildings are indicated by square hatching.

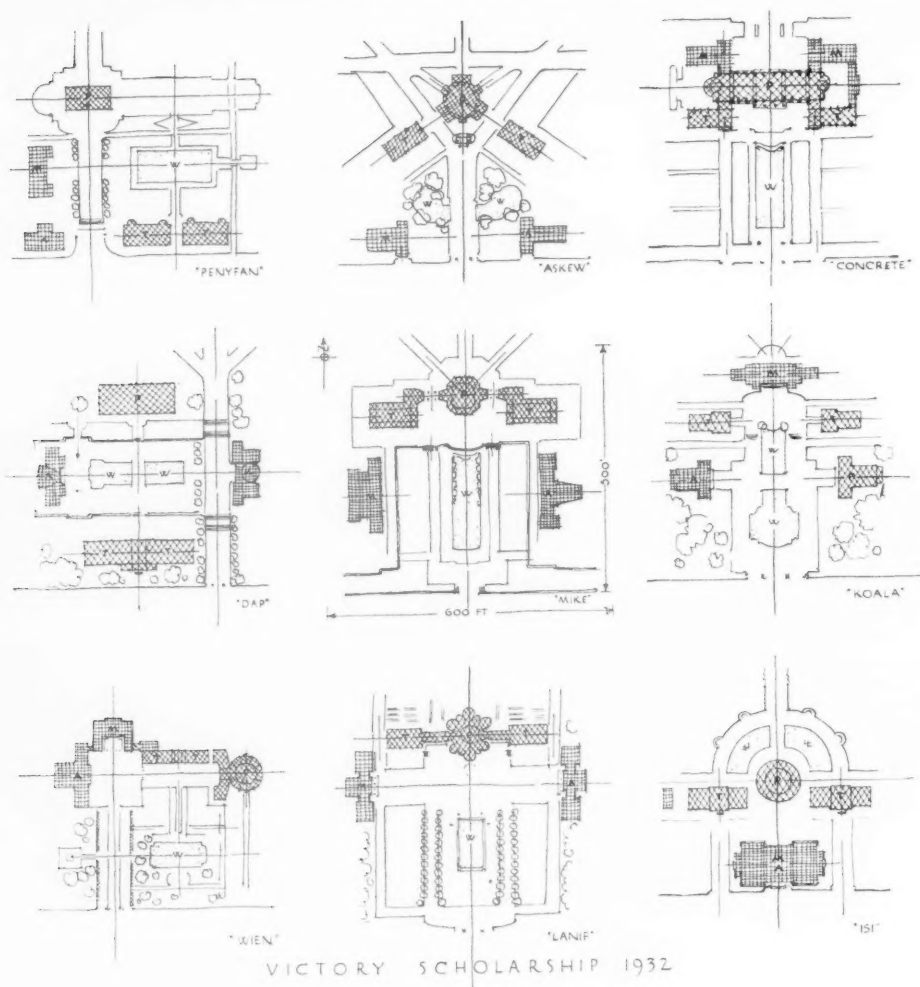
It was suggested that it would be preferable from an administrative point of view to arrange the buildings in close proximity to one another and to the nurseries and potting sheds. A fine pool of water (which was to have a slight movement) was to form a decorative feature in the lay-out of the garden.

The competition brought forth a variety of solutions. It will be seen that many of the competitors avoided the

symmetrical lay-out which the programme allowed, and indeed clearly suggested. As is so often the case in large-planning problems, the Jury gave their award in favour of the most simple solution. Although the minimum information was demanded of the elevational treatment of the different buildings, the scale imposed proved sufficient to disclose the unsuitability of nearly all the glass buildings. There is a marked difference of opinion as to the relative heights of the plant houses and the other buildings. In some designs the plant houses are twice as high as the other buildings, and in other cases they are shown appreciably lower. One cannot help feeling a good deal of sympathy with the competitors in their task of designing suitable glass houses, for there are so few satisfactory precedents for this kind of construction. Many of the buildings proposed involve an excessive amount of concrete, and are given shapes which, although structurally advantageous, are unsatisfactory from the botanical point of view. It will interest competitors if I read a note supplied to me by Sir Arthur Hill, the Director of the Royal Gardens at Kew, who was a member of the Jury appointed to make the award. Sir Arthur Hill writes:—

"With regard to the designs for the plant houses, the competitors generally appear to me to have been anxious to provide buildings suitable for the temporary exhibition of plants rather than buildings in which such plants could be successfully grown.

"They have rather overlooked the fact that *light* in greenhouses near the ground is very slight in intensity, therefore in all these tall houses such plants as might grow would quickly tend to grow lank and spindly to the roof. Flat roofs to glass houses would be doomed to failure, sloping roofs being essential not only for con-



VICTORY SCHOLARSHIP 1932

centrating the greatest amount of light, but also the sun's heat.

"I notice an undue use of heavy concrete pillars and buttresses which in many cases would cut off much of the light needed by the plants. For successful plant culture the lower the elevation of the house and the lower the commencement of the spring of the roof from the ground level, the better. Potting sheds should be part of the same structure as the house itself—as these need not be more than 8 to 9 feet high at the back, sloping down to 5 to 6 feet in front over the bench. Such sheds should be on the north side and communicate directly with the houses they serve. For tropical plants this is essential, since the plants then do

not have to be exposed to the outside air, in winter for instance, and so do not get injured."

The lay-out of the garden itself on a sloping site offered possibilities, especially if viewed from the road to the south, and it will be seen that many competitors have been fully alive to this opportunity. Nearly all the gardens are formal in their arrangement, it being rightly supposed by competitors that they were dealing with an important entrance to gardens which might follow a more natural and picturesque form to the north of the site. Too many, however, have the appearance of roadside nurseries and are cut up into innumerable small beds. In Sir Arthur Hill's view most of the garden designs provide a superfluity of detail which, if carried out, would be

fussy and tiresome, in addition to being very costly in the way of maintenance.

"I feel sure," he says, "that in most cases it would be found necessary to replace the areas now devoted to masses of small beds by fine stretches of grass lawn finished with a few well-planned beds only and so obtain a more restful and pleasant effect."

The Jury were of opinion that judged from an architectural standpoint, this would have contributed very much to the success of many of the designs. Other points of criticism will best be dealt with by reference to the different designs submitted.

The design submitted under the pseudonym "Mike" (Figs. 1 and 2) is placed first and its author awarded the Victory Scholarship. It is a fine composition, admirably presented. The palm house (which is to contain trees as high as 40 feet) must be predominant in size and on this design it is rightly made the central feature of the conception. From the entrance it would reflect in a fine sheet of water. The Jury were agreed that from a planning point of view this was the obvious solution. The houses, although of an appropriate character, are faulty in detail construction and the effect of the formal lay-out would be marred by the multiplicity of small beds in the foreground. On the whole the subject has been handled with great skill and this set of drawings is well deserving of the prize.

An Hon. Mention has been awarded to "Lanif" (Figs. 3 and 4). The disposition of the buildings in this design is similar to that of the winner. By comparison it lacks cohesion and there is a forced symmetry in the treatment of the museum and the administration building. The treatment of the palm house is interesting, but the apses provided for particular trees are neither practicable or desirable, and the Jury are informed on good authority that palm trees could not be counted upon to fill prearranged shapes designed for architectural effect. Again, this design would have been improved by fewer beds in the foreground. The design is beautifully drawn and is of a high standard.

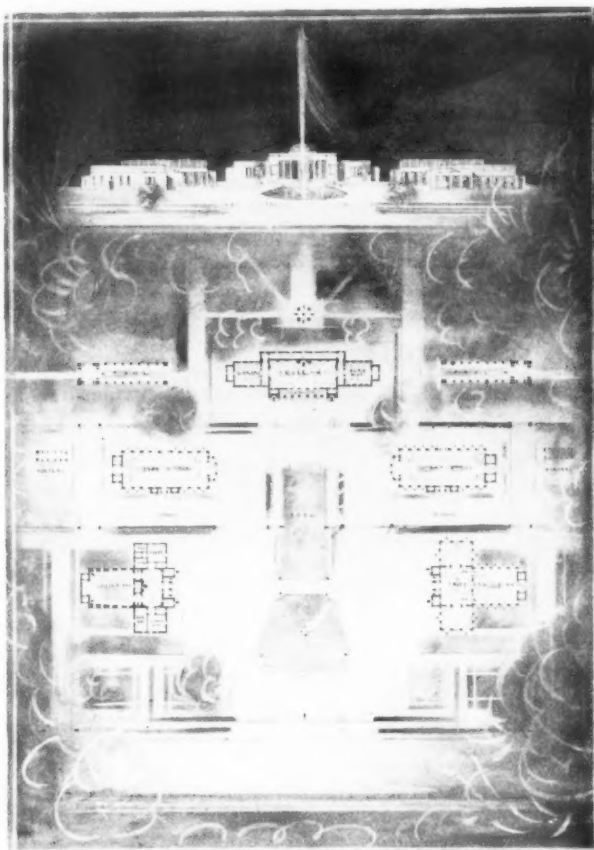
"Penyfan" submits an imposing lay-out with the entrance to the side, axial on the palm house (Fig. 5). The plan is well studied in detail but appeared to the Jury to be a forced effort to avoid the simple balance and easy circulation which the programme indicated. This is one of the several instances where the stretch of water asked for has been arranged across the site and parallel to the road. It was clearly stated that the water should have a slight movement, and as the ground falls from north to south the Jury naturally expected to find it on this axis. The buildings have more the appearance of a factory than of glass houses for the cultivation of growing trees and plants.

"Ashew's" plan is most interesting—a brilliant idea which was evolved at the *esquisse* stage. The author does not, however, appear to have been equal to its proper development. The planning of the central approach has resulted in some confusion. It is a commendable attempt to combine formality with the natural and to obtain maximum sunlight for the houses. In detail the

buildings are heavy and involve the use of too much concrete.

"Concrete" submits an accomplished and very well studied scheme (Fig. 6). The *parti*, familiar to those who know the French Prix-de-Rome designs, would be more appropriate to another set of conditions, for the buildings are unsuitably combined into one mass. This design is, however, one of the most competent and most skilfully handled of all those submitted and its presentation reflects the greatest credit on the author.

One feels that "Koala's" arrangement is not justified by the programme, for the buildings are not well disposed. His principal object has been to so compose them as to look well from the road and on paper he appears to have been thoroughly successful; but the palm house is made to balance the administration building and the museum is the central feature. I would call attention to his sketch drawn *en loge* (below), which is a remarkable per-



"KOALA'S" "ESQUISSE"

formance. In the finished drawings the rendering is a little confused, but the composition is striking and the work reaches a high standard.

The designs submitted under the pseudonyms of "Steel," "Doet," "Spero meliora" and "Leon" are all somewhat similar in composition. They do not, however, reach the same level of attainment. Their authors will find it worth while to compare their designs with those I have already mentioned.

The design submitted by "Doris" is asymmetrical in composition. It is a legitimate although not an obvious *parti*. The author has been disqualified, which is a pity. It should not be necessary to point out that such radical changes from the sketch done *en loge* must render a design ineligible.

The design submitted by "Wien" is very capable. The buildings are interesting in treatment but the central unit is the museum, which has been somewhat forced in size because of its important position in the composition. In the same way the administrative building is given undue prominence and the plant houses are made subservient in size and position. It is a very charming design which fails on account of its *parti*.

"Isi" reduces the elements of the programme to four and places a large building on the road in which the museum and administration offices are combined. The buildings are not quite successfully related to one another and there is some lack of cohesion in the whole. The elevations are imaginative, although they suggest a monumental pile of exhibition buildings.

"Dap's" plan is interesting for he places his entrance at the side, his temperate houses on the road and forms an imposing enclosure with buildings all round. The water is arranged across the site. It is a skilful design, but was not considered to be the most suitable solution.

There are many other original lay-outs which do not explain or justify themselves in every respect. They serve to illustrate the possibilities of the programme and the power of invention of their authors. I am only able in the time at my disposal to deal with them very briefly.

"Pud" found difficulty in combining in one group the two temperate houses and museum, the architectural character of which must differ to such an extent as to make this impossible. In this design the palm house is of the same form as the temperate houses, slightly larger in size.

"Antiquarian" has made a fundamental mistake in forcing the museum and administration buildings in such a way as to dominate the whole and leave the palm and temperate houses subordinated in the foreground. Its author has not grasped the purpose of the programme and his design looks as if it were submitted for another prize. There is no doubt about the ability which the drawings show, and many may sympathise with the author in his attempt to convert the programme, for solid buildings are more interesting to the architect than glass houses.

"Ogo" submits a competent work. He is handicapped

by a poor *esquisse* and in the development of his design he has been compelled to make amendments. The water is ample, but arranged on the wrong axis, and the connection between the palm house and the temperate houses does not justify their relative positions. In this case the glass houses are 50 to 70 feet high and have flat roofs.

"Arno's" design is inviting, but his plan is not convincing. It was not thought that such an arrangement would prove effective or efficient.

"Klukus" presents a simple and straightforward plan. The communications are good and the composition satisfactory. On close examination his design shows imperfections, but he might have been a strong competitor.

"Hipbath's" design has a character peculiarly its own. He has evolved a new form of temperate house which in section is a quarter of a circle with a certain amount of top light and a vertical south window. This would not be satisfactory, for the trees require light from all sides. Although the wind from the north may be cold, there is no need to block out the light from that quarter. Expert opinion pronounced these buildings unsuitable. The tower is inappropriate and cannot be justified on grounds of utility.

"Mailai" suffers from obvious defects in planning. The palm house is set in an open space in the centre of the site and the temperate houses are awkwardly arranged in relation to the ground planning. The scheme, however, is not without its attractions.

"Jerdan" puzzled the Jury. His plan does look haphazard and the buildings, although delightful in themselves, are out of scale with one another and produce a confused composition from every point of view.

"Tiger" has considered the important question of the potting sheds, and they are near the temperate houses, but the Jury thought his plan and the treatment of the water (which differs from his sketch) ineffective. The plant houses have flat glass roofs. "Wren" has a balanced scheme, but makes departures from his *esquisse* and his plan lacks homogeneity. "Bark's" design is not adequate. His finished drawings show little more than his sketch. "In" makes a brave attempt to comply with a somewhat unsuccessful *esquisse*, for his houses are more suitable as exhibition buildings.

"L'Arno" is obviously unfinished. The L-shaped temperate houses appear to be adjusted to a restricted site. The author will now see that this was not at all necessary.

"Lib" has completely blocked the view from the road by his museum and administration buildings. The scheme is unresolved in composition and has led to some confusion in elevation.

The Prize has been well contested and many of the designs are of a high standard. It may be worth while to draw attention to the *esquisses* done *en loge* for it will repay students to examine them. Some competitors have departed rather seriously from the main lines of their sketch and have lost marks by doing so. Some sketches are unnecessarily detailed, others are insufficiently



worked out, perhaps with the idea of gaining more liberty. One feels about these latter that had the student carried his design a little further he would have realised that it contained defects which he would not be able to remedy without departing too far from his deposited sketch.

## ii. THE TITE PRIZE. A CERTIFICATE AND THE SUM OF £50

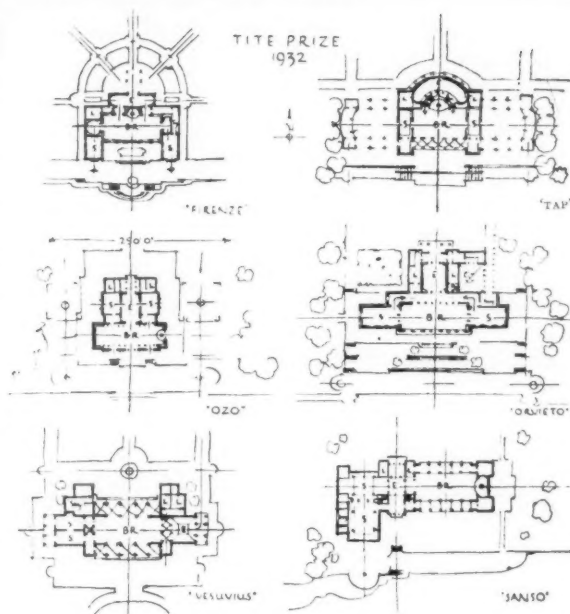
The Tite Prize is for the study of Italian Architecture and is intended for students who have not yet passed their final examination. Two hundred and thirty-four competitors took part, and of these twenty were admitted to the final competition. The procedure is similar to that adopted in the case of the Victory Scholarship, six weeks being allowed in which to complete the design. The subject set was a "Ballroom in the grounds of an Italian Embassy" on a gently sloping site bordering a lake surrounded by trees. The requirements of the building were simple:—

- (i) Ballroom.
- (ii) Supper-room and Servery.
- (iii) Salon of the same area.
- (iv) Ample entrance Vestibule.

It will be agreed that this was a delightful subject which called for a single storey building of fairly modest dimensions. Some of the competitors in their enthusiasm for their task have created buildings far too large and complicated for the purpose. The programme lent itself to symmetrical planning, and the chief difficulty seems to have been to place the supper-room and salon in such a position as to allow communication between the two without crossing the ballroom. For the rest it was a problem of designing these apartments in proper architectural relation to one another and of taking advantage of the suggestions given in the programme to provide pleasing terraces and a landing stage overlooking the water. A number of delightful designs were submitted, and I think I am right in saying that the task of the Jury was not an easy one. The diagram on this page illustrates half a dozen different solutions.

"*Firenze*" wins with a quiet, scholarly and well-balanced design softly drawn in pencil and wash and illustrating a fine appreciation of the opportunities which the programme afforded (Figs. 7, 8 and 9). With the exception of the difficulty of communication already referred to and a somewhat restricted entrance, the plan fulfils requirements. In the elevations the projecting end blocks have not been successfully harmonised in scale and treatment with the main building.

An Hon. Mention was awarded to "*Vesuvius*" for an accomplished design (Figs. 10 and 11). The plan is open to criticism, for the arrangement of the supper-room and salon side by side in a block corresponding to the vestibule is not good. The loggias are excellent and greatly improve circulation. The vestibule is ample, which is a point in favour of this design, for many others fail in this respect. The elevations are attractive and are accompanied by a very well drawn  $\frac{1}{2}$ -inch detail.



"*Tap*" submits a charming set of drawings (Fig. 12). They are the work of an artist who, I am sure, will one day build a very lovely house. His departure from his *esquisse* is, I think, serious, although it allowed him to make a feature of the entrance vestibule with staircases leading down to the ballroom, which would prove a most attractive arrangement. The plan is full of possibilities, although perhaps a little immature in its detail.

"*Ozós*" plan is interesting, although it involves a central top-lit reception or entrance hall. It provides excellent circulation and overcomes defects found in other designs. In the treatment of elevations and sections there is a confusion of style and scale and an introduction of incongruous motives of Romanesque and Renaissance character.

"*Orvieto*" has a thoughtful plan. He connects the salon and supper-room by an external corridor. He has a nice entrance vestibule which one supposes has some direct light. The elevation is simple in treatment, but probably suffers from too many windows and too marked a change in scale between the central block and side wings.

"*Sanso*" divides his ballroom from the salon and supper room by his entrance hall. This is too small, since in this position it must serve both as a passage and ante room. One feels the plan would have been better had it not been so broken up. Its complex irregularity gives the elevations the character of a larger building.

"*Thmile*" has a similar plan to that of the winner, but provides a loggia across the south front. It is a satisfac-

tory design, although his roof was considered to be unnecessarily heavy. The author attempts a colour scheme for his interior, which on the drawings unfortunately competes with the somewhat naturalistic rendering of the setting.

"*Meat*" has a vaulted ballroom involving piers which would be an obstruction to dancers. The elevation is interesting, although perhaps a little too forbidding in character.

"*Leif*" shows signs of timidity. His elevations and sections present problems of intercolumniation which have not been solved.

"*Magot*" has placed his ballroom on an axis at right angles to the lake, which is a mistake, for in this way he is not able to take advantage of the opportunities which the site offers. The entrance vestibule is much too small, while his elevations are too complicated for such a simple project.

The design submitted under the pseudonym "*Amdg*" suffers from a plan which allows of no fine effects. The author has failed to combine successfully his secondary elements with the central mass.

"*Int*" is well steeped in the Italian tradition. He designs a delightful Palladian exterior and a very simple and restrained early Florentine interior. It is possibly more like a chapel than a ballroom, but it is none the less attractive. His unbalanced plan has no real advantages over the symmetrical.

"*Mac*" is too ambitious. His plan reveals massive walls of cathedral-like proportions and the elevational treatment is too much like scenery. The Jury felt that while his drawings showed marked ability they did not provide a building appropriate to the occasion.

"*Tilon*" had the nucleus of a good design. Its development, however, shows signs of immaturity.

"*Ammon*" is gay and full of ideas, but his building has grown to a size larger than its purpose justifies. He has created a dance palace rather than a building in a garden which must relate itself in size and importance to the Embassy to which it belongs. It is, however, a meritorious performance.

"*Catchem*," "*Benvenuto*," "*Geste*," "*Nom-de-Nom*" and "*W. Smith*" have, it is hoped, derived profit from their studies. Let them however look at the other drawings and they will agree that they have not fully justified the confidence which the Jury showed by selecting them for the Final competition.

### iii. THE GRISELL GOLD MEDAL AND THE SUM OF £50

The Grissell Medal for the encouragement of the study of Construction is available to any British subject who has not been in practice for a longer period than ten years. A design was invited for the premises of a Sporting Club chiefly interested in boxing. It was primarily a hall for boxing contests. The details of the building were announced some months ago and no *en loge* sketch was required. The competition has produced much able work, the Jury were called upon to examine many draw-

ings showing details of construction and materials, in addition to elaborate stress diagrams and calculations. The building was to be of a fire-resisting character to comply with Local Bye-Laws or the London Building Act. From a design point of view the subject was most inviting, but as a planning problem it required both skill and experience.

The prize has been awarded to the design submitted under the nom-de-plume of "*Frank*" (Figs. 13 and 14) and the Jury are satisfied that it is the most efficient and has the fewest defects in construction and planning. The general arrangement of the building is good, the hall of a sensible shape, although the seats are not too well placed for circulation, and the cloak room accommodation is inadequate. The calculations are excellent.

An Hon. Mention has been awarded to "*Injun*" for a design which is a fine conception showing a real structural sense (Figs. 15 and 16). It has however defects in planning in the disposition of cloakrooms and in the confusion of competitors' corridors and public emergency exits at the rear of the building. The domed boxing hall is impressive, although the balcony projects too far over the ground floor spectators. The author's attention must be drawn to his calculations, which are not only difficult to follow but in some instances almost undecipherable.

"*Bok*" has been unfortunate in misreading the programme. This is regrettable for he has a good scheme which is handled with skill. It would probably have been better if a site plan had accompanied the conditions, but a careful reading of the programme should have made it clear to the author that there was no road along the side of the site.

"*Monkey*" is rather wasteful in his planning. Although the exits are fairly well arranged, public circulation is complicated. The roof construction is unnecessarily involved. The calculations are good but the diagrams are not very clear.

"*Viking*" suffers from his planning and general presentation. The sight lines are not satisfactory, the roof construction is involved and the stanchion spacing too close.

"*Rog*" has a promising design although his building is somewhat mysterious, judged from the exterior. The calculations are good, but the construction costly. The stairs are inadequate for the gallery spectators and the lift unnecessary.

"*Nimitti*" has an expensive form of roof which is unnecessarily high. The boxing competitors circulate from the 1st floor dressing rooms *via* the public staircase. The exterior does not suggest to me that this club takes any pride in its purpose or appearance.

"*Clesco*" has a good shape for his main hall, although in the smaller units his planning is complicated. This has resulted in bad lighting to lavatories and an inadequate lounge and foyer. The construction of the roof was considered to be uneconomical and would have been better with flat girders and slung ceilings.

"*Mere*" has a rectangular hall involving bad sight lines.



The exits from the entrance hall are inadequate and the ceiling treatment would give an unsatisfactory result. The general construction is good and the design is able.

"Trees" submits a very competent scheme. It has a poor entrance, dressing rooms without daylight and the main hall ceiling is rather low and inadequate in treatment. The seating and circulation is excellent.

"Pug" produces a pleasant little building. In its planning it is wasteful in circulation at some points and inadequate at others. The lounge and members' rooms are small and not well arranged. The girders are too shallow for economy.

Another good design submitted by "Bar" is marred by inadequate study of circulation and relative sizes of entrances and staircases. The Jury were of opinion that the construction was wasteful although it is not fully illustrated in the drawings.

The Jury have desired me to congratulate all the competitors on the excellence of their work. I ought to say that if you had seen, as I have, the hours of patient and careful examination that the Jury gave to their work you would wish me in return to thank them very heartily.

#### IV. ALFRED BOSSOM TRAVELLING STUDENTSHIP, A GOLD MEDAL AND £250

The Bossom Studentship is awarded for the study of commercial architecture in America and is confined to those who have qualified for Associateship of the R.I.B.A. A Silver Medal is given to the competitor placed second in the competition, and when there are three or more competitors from any particular School of Architecture, the best of these is also awarded a Silver Medal. Four of the competitors were from overseas. The subject set by the Jury was "A Block of Service Flats." Competitors were required to submit a complete design together with a statement of (a) the methods of construction proposed, (b) the estimated cost of the building, (c) the gross income from rent receipts, (d) running costs and maintenance expenses and finally (e) the estimated nett income and the rate of interest anticipated on the capital invested. The report was therefore an integral part of the competition and its value had to be most carefully assessed.

The Judges, having examined sixteen sets of drawings and reports, have awarded the first prize to the design submitted under the pseudonym "Kym," and I think you will agree that this set has not only the appearance of a winning design but on close examination proves much the best (Figs. 17 and 18). The exterior is agreeable and the flats are well arranged in a pleasantly designed block. The different apartments are attractive, well proportioned and skillfully planned. Perhaps the main stair is too narrow and the proportions of the kitchens a little awkward in relation to service lifts. Three types of flat are provided—which is probably insufficient for an undertaking of this size. The whole is cubed at 1/8, is estimated to produce an income of £18,170 which after deducting expenses yields 10 per cent.

"Lessee" is placed second (Fig. 19). This scheme provides four types of flat. They are well planned except for the living rooms facing North, but the bathrooms are only 8 feet by 5 feet and there is lack of cupboard space. The walls of the upper floor are set back over space and their construction appears to have been overlooked. The income from the undertaking is a little more than that of the winner, but the cost is put at £27,000 more. There appear to be no architect's fees!

"Servio" produces a good scheme (Fig. 20) and an excellent report. The placing of kitchens on an upper floor is not regarded as economical (a) because of service difficulties, and (b) because the top floor has substantial letting value. Their actual arrangement is however good, but the kitchen store is in the basement. The construction was thought to be elaborate and costly (3 - a foot) but the estimated return is adequate.

"Reo" has not fully explored the possibilities of the site, the area of building being small in relation to land available. The service arrangements would be improved by further study.

"O" provides five types of flat which are varied in design and well lighted. The placing of the staircase at one end of the building complicates the problem of access. By comparison with other designs it is wasteful in planning.

"Flat Out" has several good points. Long straight corridors are avoided. The flats are carefully planned, including the positions of beds. The kitchen and service arrangements are good. On the other hand, the aspect of some of the reception rooms and bedrooms is unsatisfactory. The general report is sketchy and lacking in explanation.

"Cabot's" flats are not attractive. The rooms are small and mostly of wrong shape, and there are no separate dining rooms. Moreover the rents are high at £318. The elevations are interesting.

"Solus" makes good use of the site, and the flats are well planned in relation to the staircases. The provision of coal fires in this scheme imposes restrictions on the designer. There is a good boiler house and central heating. The entrance hall is too small and the external placing of service and escape staircases unsatisfactory. The financial statement was not, I fear, considered to be of any value.

"Robi" has a central light court, which is out of date and unnecessary on this site, and would be noisy. The basement is not thoroughly worked out. The report is good, but the type of construction would be slow, and the finance proposals are not considered attractive enough. The exterior is not sufficiently domestic in character.

"Matt" has too many separate entrance halls and service stairs. Insufficient thought has been given to the layout of the kitchens. The financial statement was considered unsound. The central motive of the elevation is not justified by planning and might well have been omitted.

"*Norrmalm*" receives a Medal as the best of three designs from Leeds. It was thought to be good on the whole, although defective in details. The approach corridors are very long and only 4 feet wide. Internal corridors 3 feet wide are unattractive. The kitchen and heating are too small for the size of the block.

"*April's*" design was not thought to be particularly good for this site, although the flats themselves are well balanced. The main entrance is at one end of the block and the tenants on the north side have a considerable distance to go to get to their flats.

"*Wyvenhoe*" designs for Sydney, Australia. It was thought that more variety in the types of the flats was desirable. Two separate entrances are shown and three service staircases. This was considered wasteful. The general report is very good.

"*Zeta*" presents an inadequate report. The whole of the ground floor is given over to staff rooms. The building is intended for New South Wales. It was felt that some of the flats suffer as the result of the elevational treatment.

"*Kan's*" design, which is also for New South Wales, is compact on the whole and contains good flats. The report is good and the proposed construction sound. The general design is becoming and the presentation good.

"*Calico's*" proposal again is for Australia. It was doubted whether the recesses were sufficiently wide to allow of adequate lighting. The arrangement of the kitchen on the top floor has been dealt with before, but the accommodation here is somewhat meagre. The placing of the boiler house on the top floor has obvious disadvantages. The detail of plans reveal good points, and the general descriptive matter shows that the author has applied himself seriously to his task.

#### V. OWEN JONES STUDENTSHIP, A CERTIFICATE AND THE SUM OF £100

The Owen Jones Travelling Studentship was founded for "the study of Architecture, more particularly in respect to ornament and coloured decoration, as those subjects were treated by the said Owen Jones in his *Grammar of Ornament*." The competition is conducted in two stages, the Jury making a selection for the final competition after examining portfolios of studies.

Of the twelve applicants who submitted preliminary drawings nine were admitted to the final competition. The subject set by the Jury was the "Interior Treatment of the Entrance Hall of a Newspaper Building." The programme referred to newspaper offices in America and France, where the entrance hall is designed to provide interest and to attract the public—a place in which they can pause. In this instance the proposal was to form a white domed ceiling on which projections were to be cast from an epidiascope, an apparatus such as is used in a planetarium. Secondary means of artificial lighting were required of such a kind as not to interfere with the illuminated ceiling. The floor would be kept

free, but some arrangement of seating round the walls might be provided. The measurements indicated were 45 feet across and not more than 60 feet high, the arc of the ceiling being struck at a point 10 feet above the floor.

Careful examination of the designs will show that nearly all the candidates have imagination and marked powers of invention and that they are able to bring to a new problem many fresh ideas.

Personally, I do not think that this kind of hall provided an opportunity for decorative painting or for a full scheme of colour. The lighted dome is the dominating idea, and would command attention. The walls and floor must be subservient and their decorative treatment kept simple. Such a subject could not but be difficult, and the final success of any scheme would need to be verified by actual experiment. The Jury were fully alive to all these points, and they were satisfied that all competitors had given them full and careful consideration.

The Prize has been awarded to "*Fyzabad*" (Fig. 21) and a certificate of Hon. Mention to "*Carmen*." The design placed first relies for effect on a simple tubular section. There are no distractions on the walls, which are softly moulded to catch the light. The predominating colour is a pale green with horizontal bands of polished stainless steel. The details of the interior show careful study. The judges were satisfied that this design met the requirements of the programme and was the best submitted.

"*Carmen*" creates a section which would contribute much to the effect of the whole. The low projecting gallery would give scale, for the upper part of the hall would, by his arrangement of light and colour, become a mighty dome. The strange forms of decoration are symbolical of inventions which have aided newspaper production.

"*Sybele*" uses black mirror glass. Attention would be divided between the news picture on the ceiling and the exciting decoration on the wall. It was not thought that justice would be done to this decoration under such conditions.

"*Barney*" is all of grey and silver. Let me quote from his report: "An attempt is made in this entrance hall to represent in colour and design the whole spiritual entity of a newspaper. Here is the colour of drama and imagination; here the black and white of stark headline facts; here also are greys indicative of the half-truths of journalism." The design depends too much on strange symbolism and the forms employed conflict in scale.

"*Pogsy*" has taken great pains. His report shows the care and thought devoted to the problem. The design has not the solidity which the arch form should possess, and the triangular shape of the central element of his wall decoration conflicts with its surroundings.

"*Bogey*" designs in red, grey and black. The scale of the interior is immediately falsified by a reproduction of the front page of the newspaper, which covers a quarter of the area of two side walls.

"*Quis*" is the only competitor who designs on tradi-

tional lines (and, for that matter, according to the principles on which Owen Jones based his work). The dimensions suggested by the programme are, however, not suitable to the form adopted. There is a loss of scale, and the mural paintings in the lunettes formed by the domical treatment of the roof and in panels between pilasters, would hardly have a fair chance in a hall of this kind. It is one of the few designs which depends on architectural form in addition to colour. The author submits samples of materials.

"Von" adorns his walls with maps of the world and covers the floor with a compass decoration. The vestibule has a pervading tone of salmon-pink.

"Arketall" covers his walls with glass. The drawings are somewhat mysterious, and it is necessary to read his report fully to understand the scheme. It is an ingenious proposal, but the Jury were not convinced that the effects depicted would be obtained by the methods described.

#### THE PUGIN STUDENTSHIP AND THE SUM OF £75

The Pugin Travelling Studentship was founded for the promotion of the study of Mediæval Architecture in Great Britain and Ireland, and is awarded to any member of the profession (of any nation) who submits the best selection of drawings. Special value is attached to perspective sketches done on the spot, of an explanatory rather than of a pictorial nature, and to measured drawings. It is to the work submitted for this Prize that we must look to find that welcome evidence of conscientious study which must always be an essential part of the student's apprenticeship to his art.

Four sets of drawings were submitted, of which two were of outstanding merit. After close and detailed examination, the Jury decided to award the Studentship to Mr. Basil Spence and a Certificate and Hon. Mention and £10 to Mr. K. J. Grice. I hope Mr. Grice will find it possible to submit work in another year, and it may be some consolation to him to know that the winner, Mr. Spence, was the runner up in 1930.

Mr. Spence contributes a wide range of studies—measured drawings, delightful perspective sketches and workmanlike details (Fig. 22 and Frontispiece). His subjects include the Galilee Porch of Ely Cathedral, the Tower of St. Peter at Lowick, Northants, and King's College, Aberdeen. Some may think that his selection would have been improved by the inclusion of a complete building. The Jury were of opinion that these drawings showed care and affection and a feeling for the subject greatly to be admired.

One cannot praise too highly the ability shown by Mr. Grice's set, for the drawings are the work of an artist who has gained much by close contact with beautiful buildings and an intimate knowledge of fine craftsmanship (Fig. 23). His selection includes Lavenham Parish Church, Suffolk, the spire of Stoke Prior Church, Worcestershire, and Cleeve Abbey, Somerset. I am entitled to say that the Jury thought that the high standard of work for this Studentship had been maintained, and I am sure I am

right in saying that the Institute is proud of the achievement of these two students.

Mr. D. S. Prince contributes drawings of Lincoln and Melrose Abbey. His work is good, and he will improve with more experience.

Miss R. H. I. Morrison has not yet acquired the faculty for drawing shown by the other competitors.

#### THE ROYAL INSTITUTE SILVER MEDAL AND £50 FOR AN ESSAY

In addition to all these prizes competed for by designs and drawings, the Royal Institute has, since the year 1836, offered a Silver Medal for the best Essay on a Subject of Architectural interest. In the list of the recipients of the Medal are the names of many who have contributed to the literature of architecture, and also that of the great poet and novelist, Thomas Hardy, who was awarded the prize 70 years ago. Candidates for this medal must be over 21 years of age, and must now have reached the standard of the Final examination of this Institute.

It is necessary to submit for the approval of the Jury the title and a brief description of the proposed scope and treatment of the subject chosen.

In order to discourage the presentation of a heavy mass of undigested technical or historical facts, the Board have recently inserted a sentence in the conditions to the effect that "competitors will be expected to make some contribution to architectural thought or scholarship." This may be the reason why some competitors have been led to believe that it is necessary to deal with some theoretical aspect of architecture. The adequate treatment of such subjects demands not only a background of knowledge, but also mature judgment and a highly developed critical faculty. It is therefore not surprising to find that Essays on such themes are frequently below the standard of those on more concrete subjects. Research may not result in the discovery of anything absolutely new, but a well composed Essay embodying information collected from many sources, some of them difficult of access, is a definite contribution to architectural scholarship. An immature and over-ambitious excursion into the abstract has, if any, only an ephemeral value.

The Jury, after carefully considering eleven essays, have found themselves unable this year to recommend the award of the Medal. They have given a Certificate of Hon. Mention to the essay on "Old St. Paul's," by "Ajax." This essay, though rather short, is a commendable piece of research, well arranged and of considerable interest. It is accompanied by many good plans and an excellent bibliography. The author has literary ability, but his essay was not considered to have reached the standard which the Jury, in the light of the work submitted in former years, felt justified in expecting.

The essay submitted by "Faber" on "The Flint Churches of East Anglia" is a careful piece of archaeological compilation, showing the author to have a good knowledge of his subject. The descriptions are good and

the illustrations well chosen, but, in the Jury's view, the work as a whole is not of great literary merit.

"*Londoner*" submits an essay on "The Halls of the Principal City Livery Companies," full of facts of antiquarian and general interest. From an architectural standpoint it is however not adequate, for the accompanying sketches are poor.

"*Spiffin*" must have greatly enjoyed collecting material for his essay on "The Old Stone Buildings in the Cotswolds." It is, however, rather slight in treatment, and the facts are not well presented. His drawings are too large to be bound with his paper as required by the conditions.

"The Variations of Stonework in the West Riding of Yorkshire," by "*York*," while containing some useful information, is rather a pedestrian piece of work, and lacking in literary quality. The illustrations are good and well arranged in relation to the text.

"*Hawke*" deals with "London Doorways" in an involved and curiously precious Essay accompanied by a varied assortment of illustrations—mostly photographs

from queer angles. The author has ability, but cannot claim to have contributed much to architectural knowledge.

The essay by "*Berris*" on "John Wood of Bath," while informative, is somewhat commonplace, and could have been much better constructed. He fails to do justice to his subject.

"*Robin*" writes on "The Nature of Style," an ambitious title inadequately dealt with in an essay inspired largely by a study of Baroque architecture.

"Architecture and Internationalism" is the title of an unconvincing essay by "*Windsor*" which, in parts, has little to do with architecture. He is inclined to be verbose, but makes some interesting points.

"*Min*" and "*Sap*" did not submit their titles beforehand, and their essays are consequently ineligible. "*Min*" deals with "The Piazza." His essay is an able piece of research, lightly and pleasantly written, and containing numerous excellent plans. "*Sap*'s" essay on "The Character of Good Architecture" is commendable. While it manifests a certain immaturity of judgment, the author has an undoubted critical faculty.

#### CONCLUSION

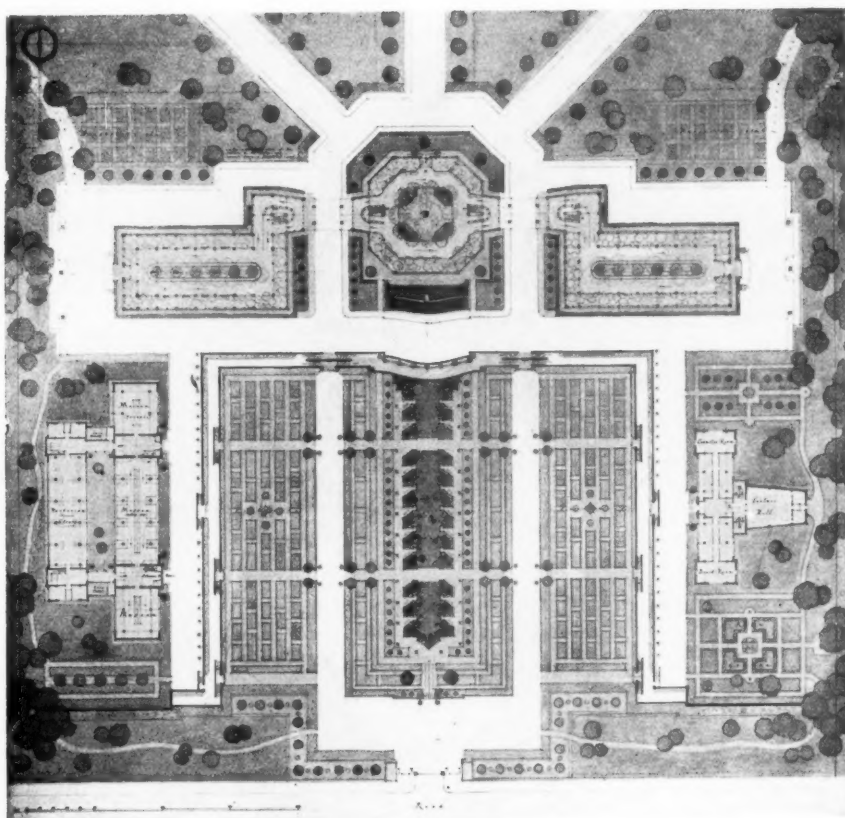
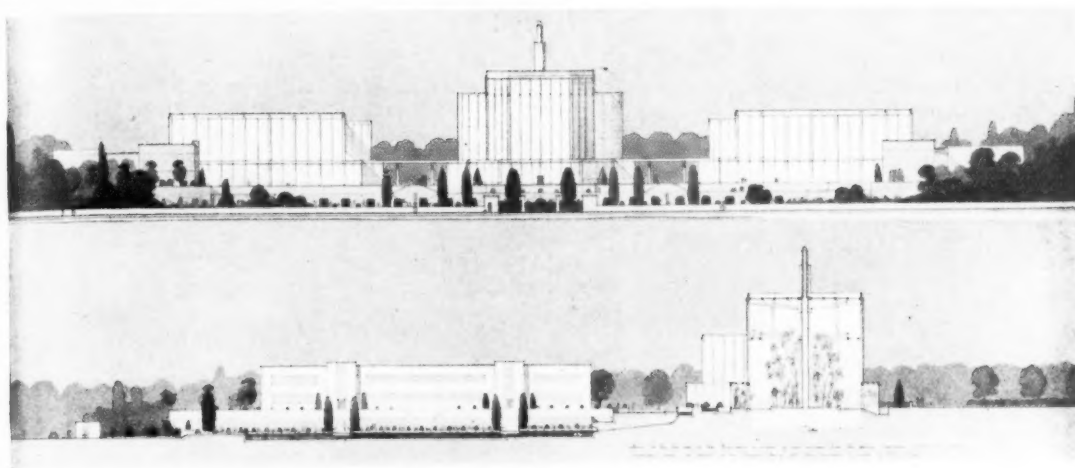
This evening brings back to many of us the time when we experienced the pleasures and excitements of these competitions. In the short space of one hour, I have been obliged to make but slight references to the work on which students have been engaged for many weeks. It has not been possible to do more than suggest some of the principles which have guided the judges, and some of the obvious shortcomings in the designs. This will not console you who feel that sense of disappointment which we have all shared at the close of a competition. But

these competitions differ from those in which you will engage as a practitioner. They have a definite educational value, and the opportunity which they afford for imaginative design and research will not recur in the humdrum of a busy professional life. You will look back on this period of your studentship, not as a moment of failure but as the end of an enjoyable and absorbing task which has enriched you in architectural knowledge. I am confident that you in your turn will reap the reward of your labours in the wider field of building practice.

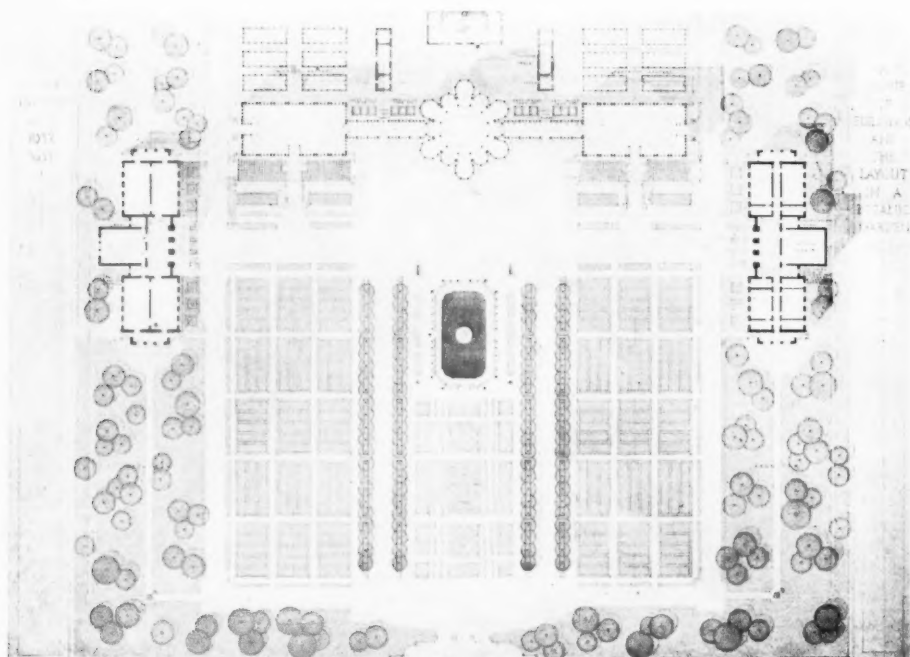
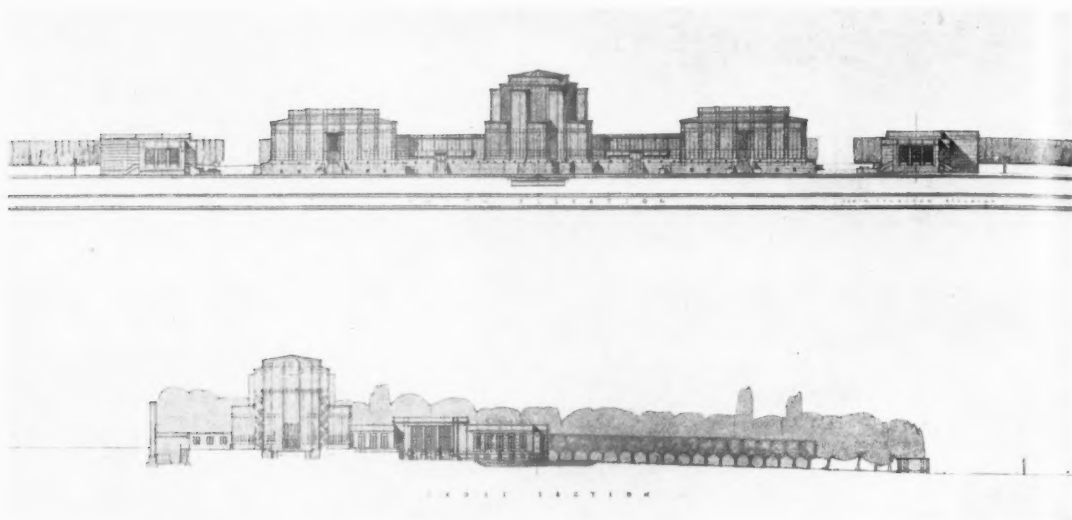
*The vote of thanks following Mr. Bradshaw's criticism  
will be found on page 228.*







FIGS. 1 AND 2.—THE BUILDINGS AND LAY-OUT OF A BOTANICAL GARDEN  
Design awarded the Victory Scholarship, by Alwyn Gwilym Sheppard Fidler



FIGS. 3 AND 4.—THE BUILDINGS AND LAY-OUT OF A BOTANICAL GARDEN  
Design awarded a Certificate of Honourable Mention, by Donald McIntyre, A.R.I.B.A.



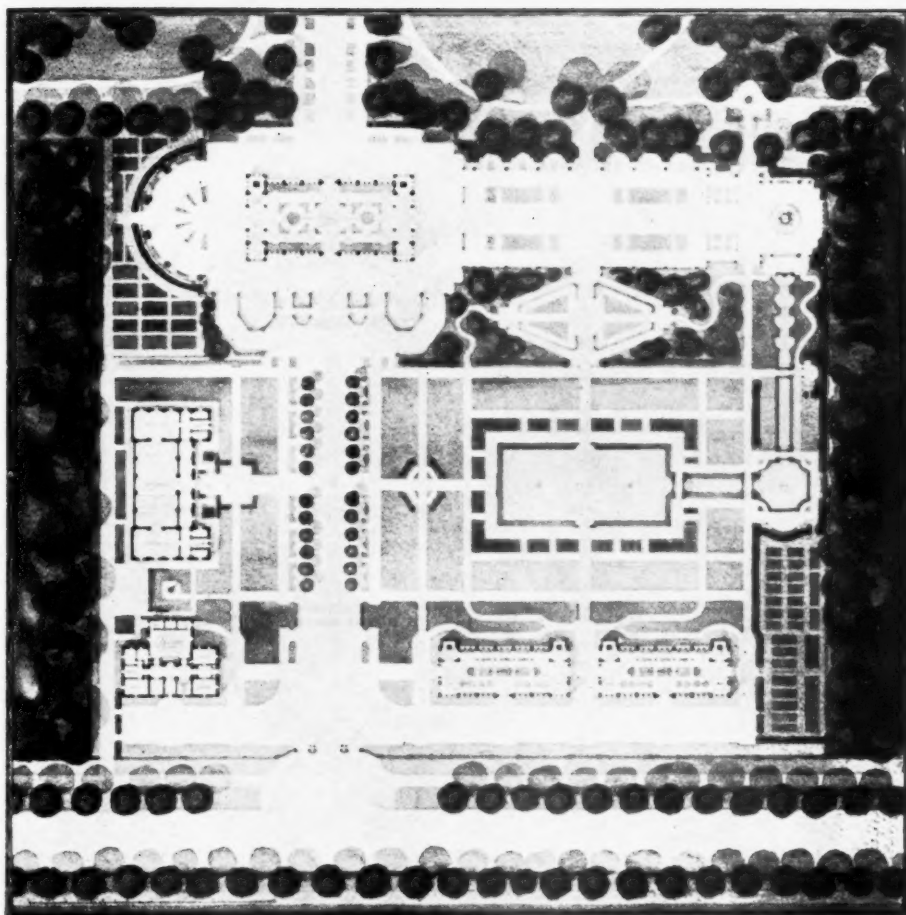
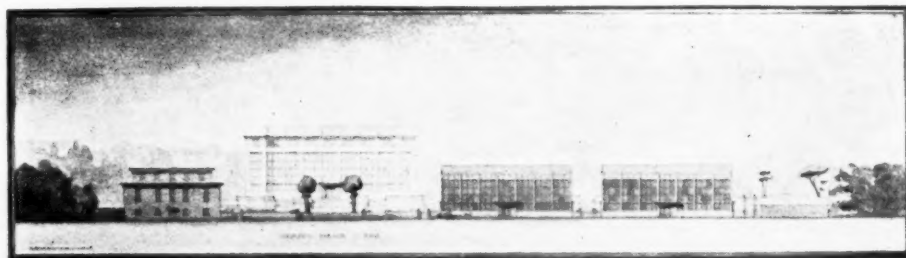


FIG. 5.—THE BUILDINGS AND LAY-OUT OF A BOTANICAL GARDEN  
The Design by "Penyfan"

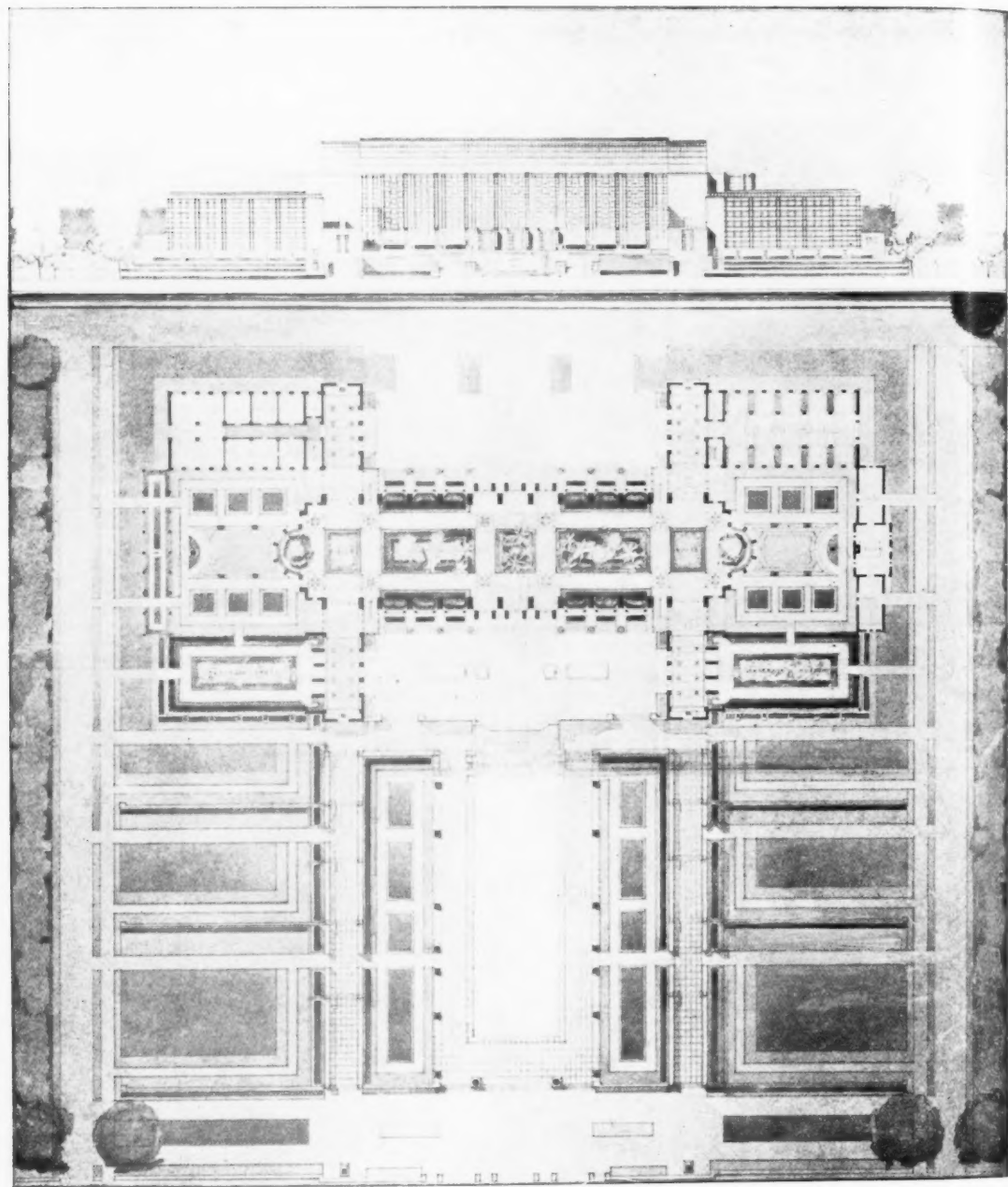


FIG. 6.—THE BUILDINGS AND LAY-OUT OF A BOTANICAL GARDEN  
The Design by "Concrete"

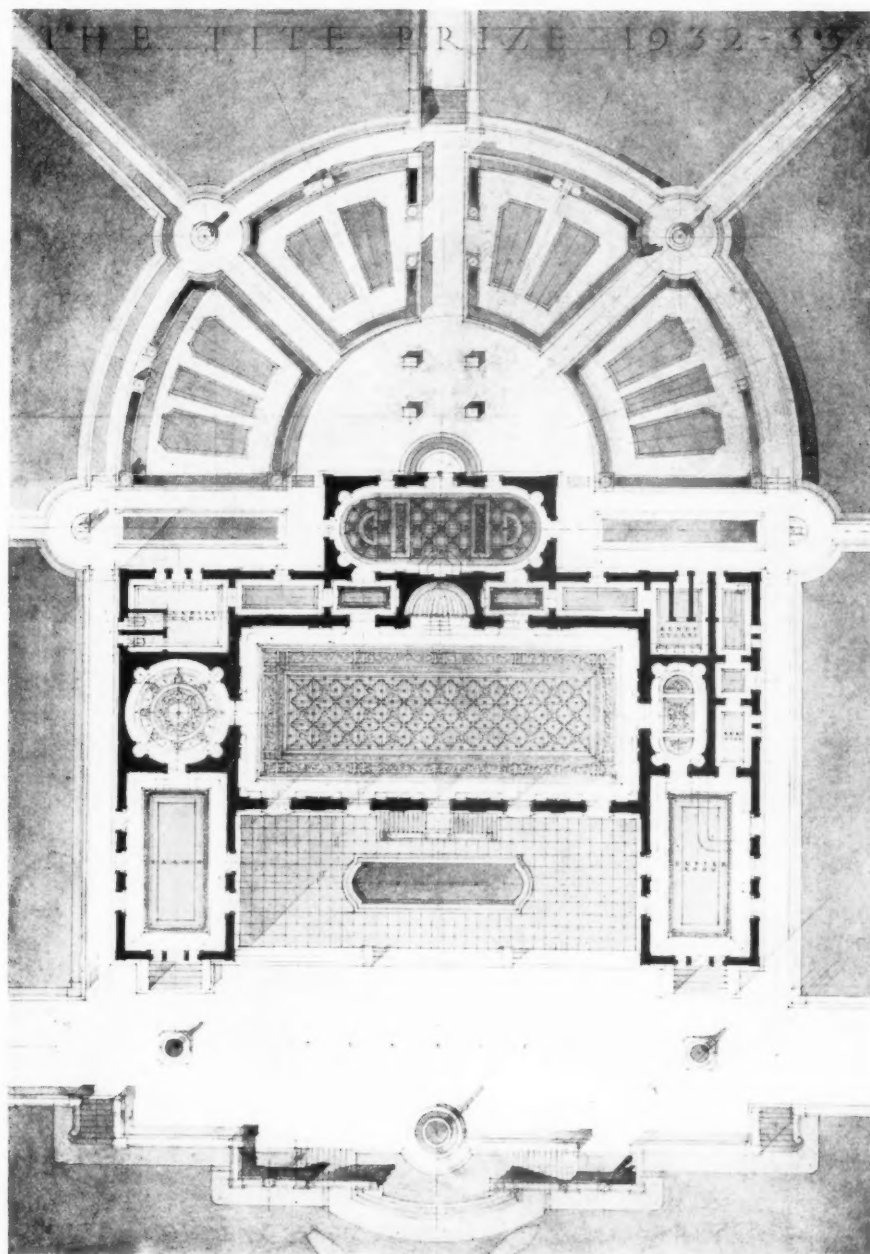
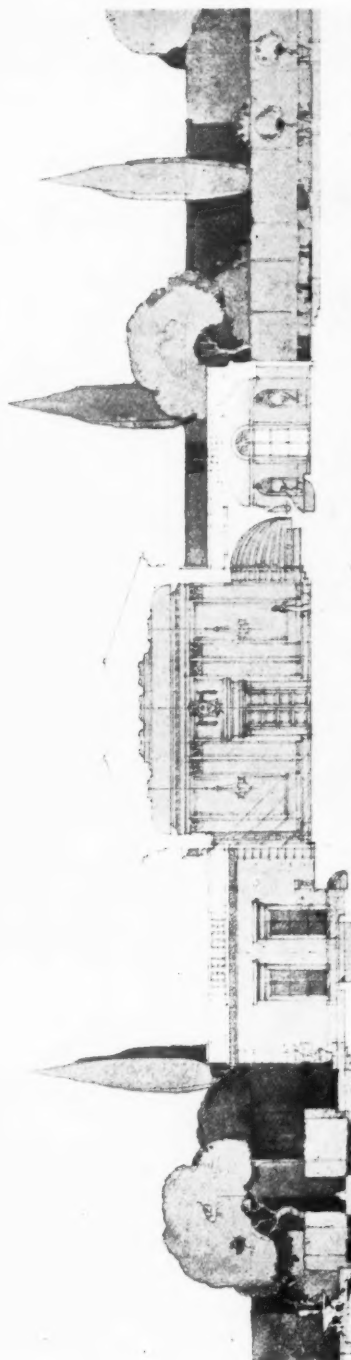
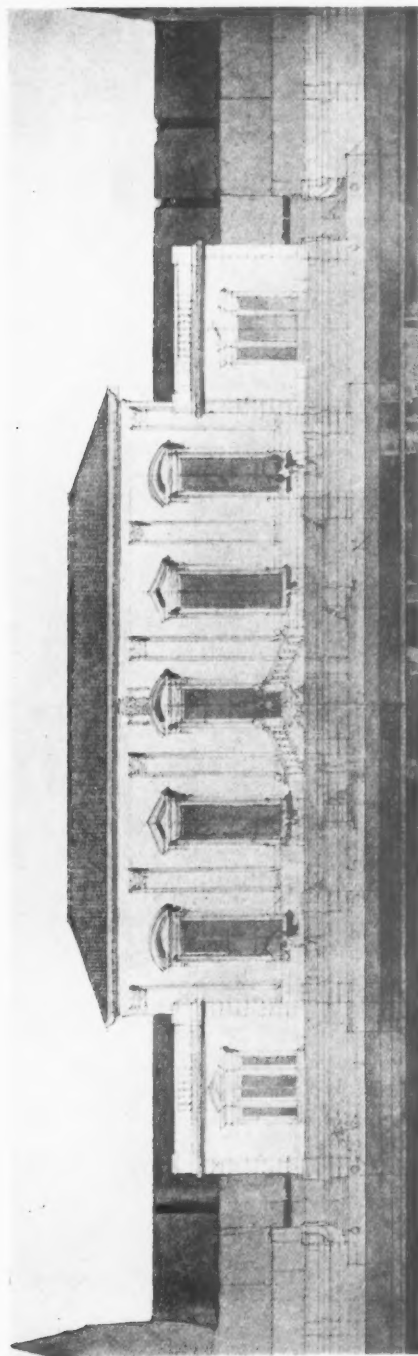


FIG. 7.—A BALL ROOM IN THE GROUNDS OF AN ITALIAN EMBASSY  
The Design awarded the Tite Prize  
By Alan Reiach



FIGS. 8 AND 9.—A BALL ROOM IN THE GROUNDS OF AN ITALIAN EMBASSY  
The Design awarded the Tie Prize  
By Alan Reisch

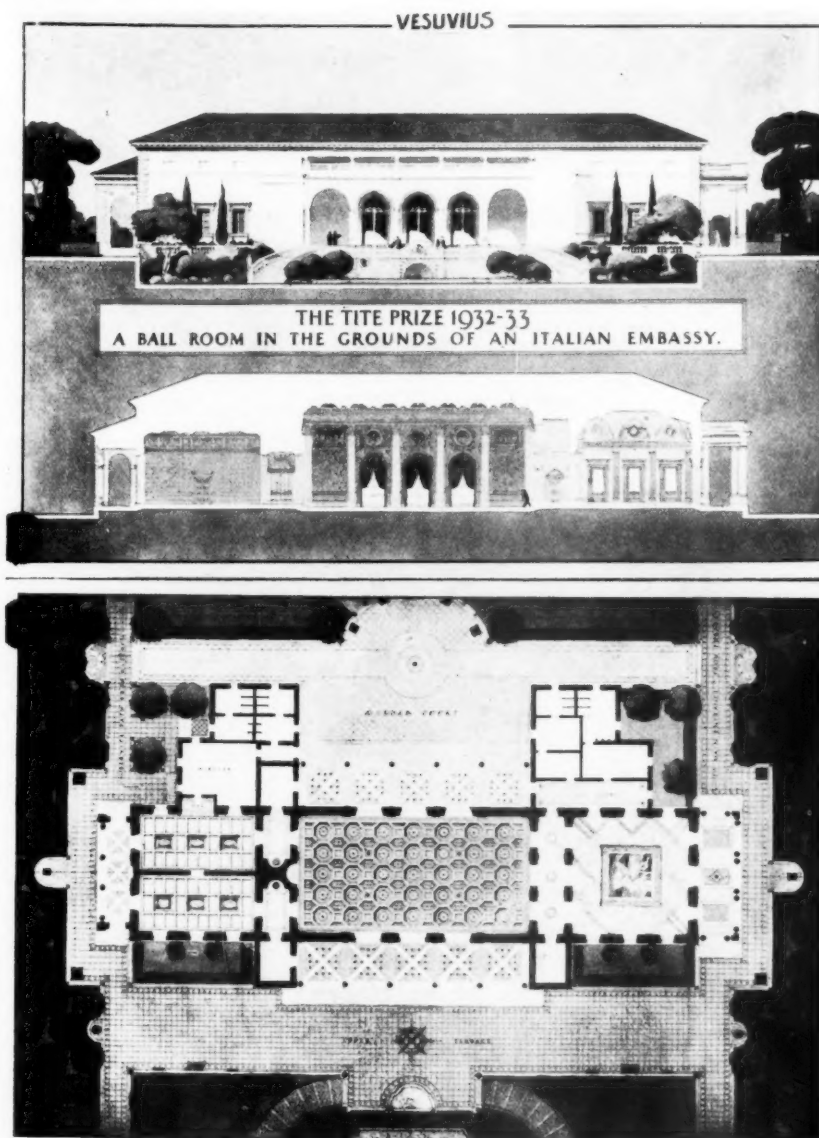
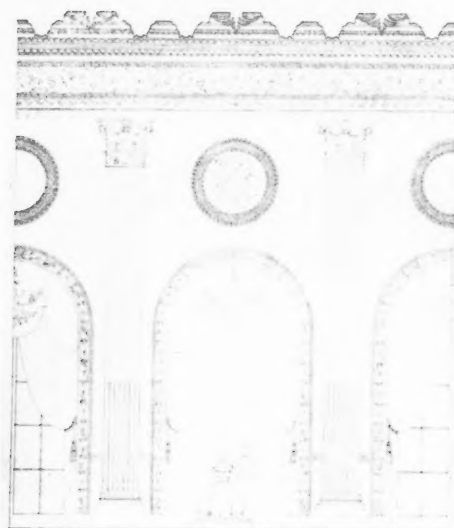


FIG. 10.—AN EMBASSY BALL ROOM

The Design awarded a Certificate of Honourable Mention

By Geoffrey Clark



PART-ELEVATION OF WALL OF BALLROOM



PART-ELEVATION OF WALL OF VESTIBULE

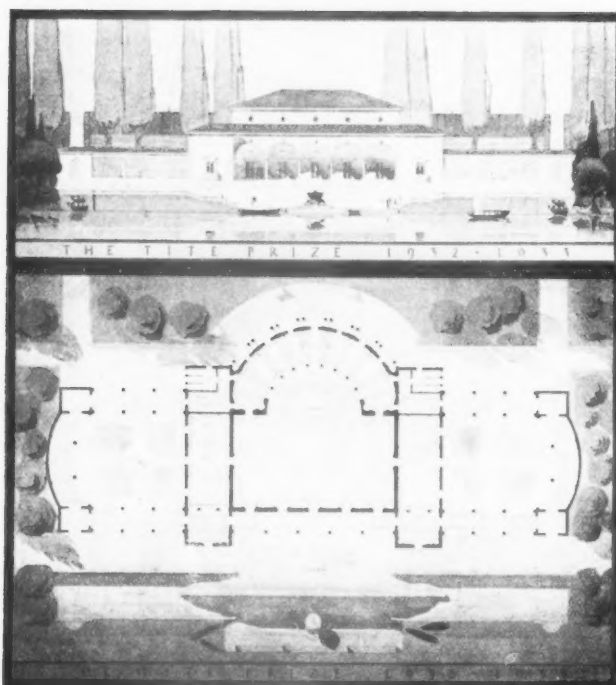


FIG. 11. (Above)—DETAILS OF BALL ROOM AND VESTIBULE IN GEOFFREY CLARK'S DESIGN

FIG. 12. (To left) — AN EMBASSY BALL ROOM The Design submitted by "Tap"



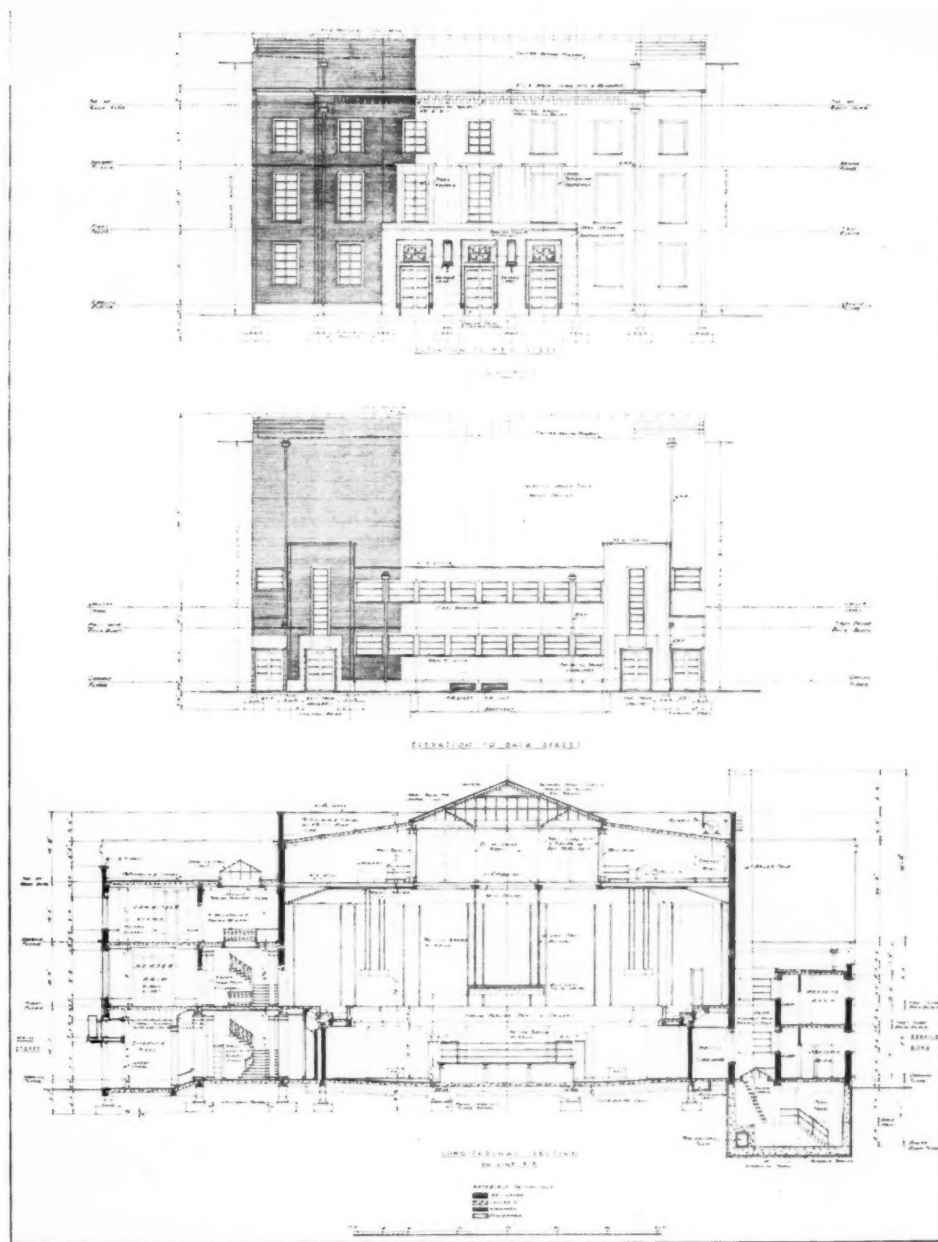


FIG. 13.—PREMISES FOR A SPORTING CLUB  
Design awarded the Grissell Gold Medal  
By Robert Ashton, A.A.Dip.  
Elevation and Section

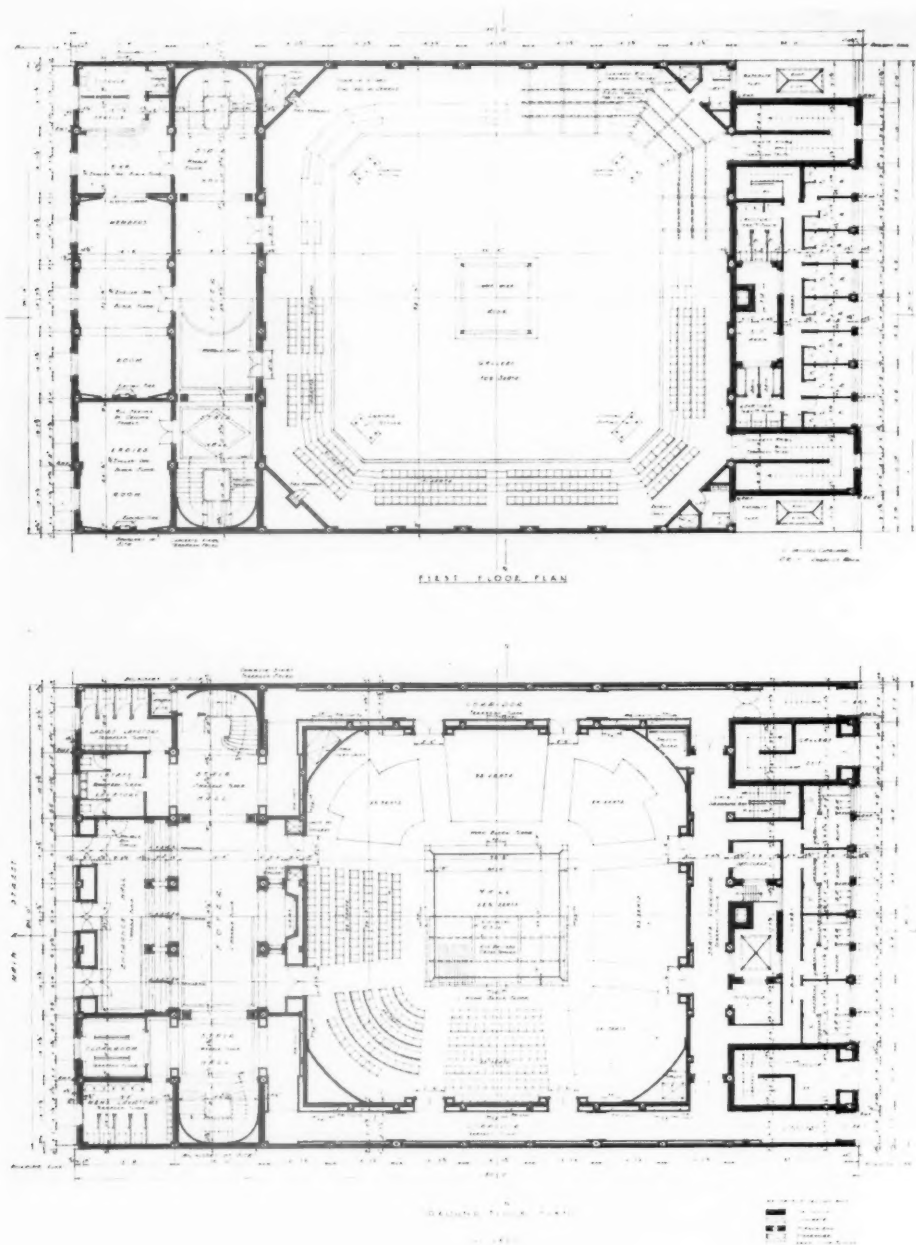
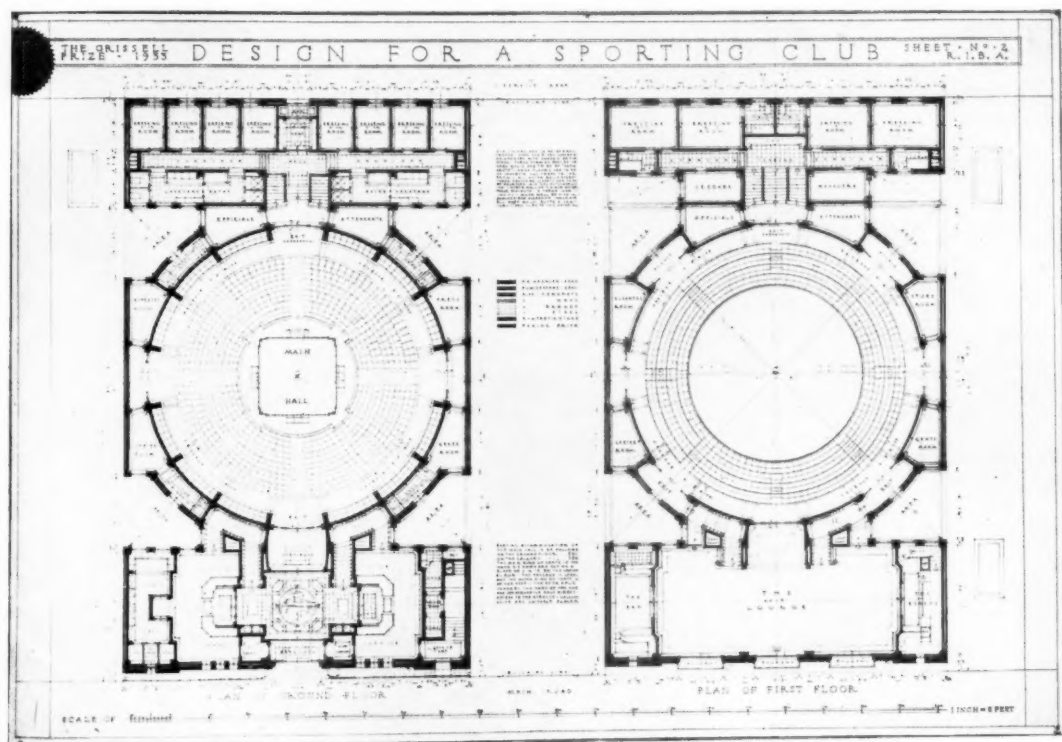
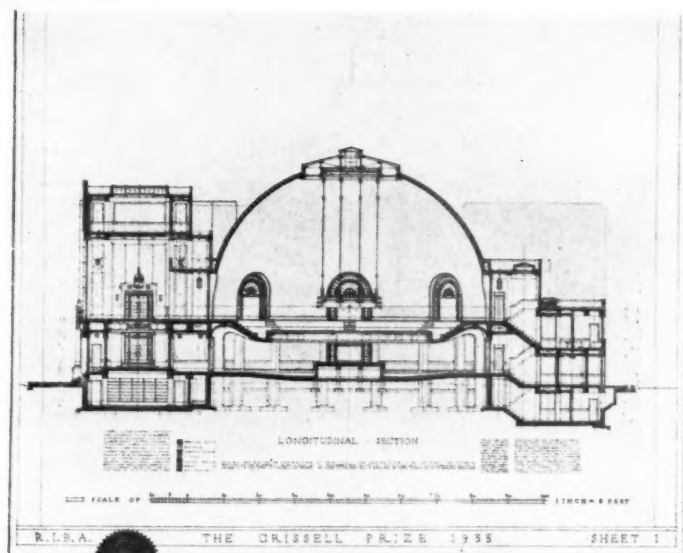
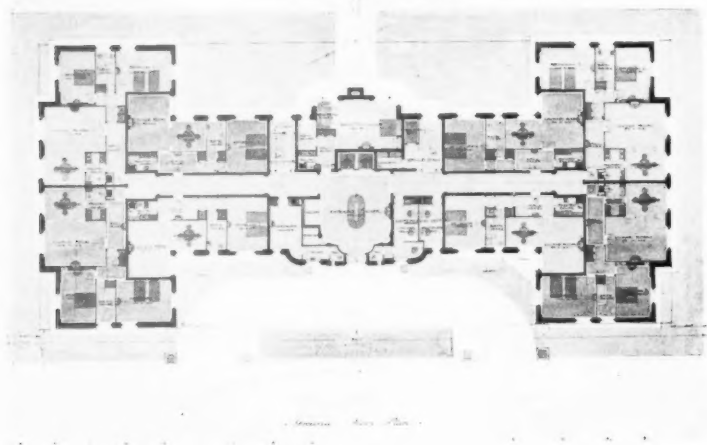
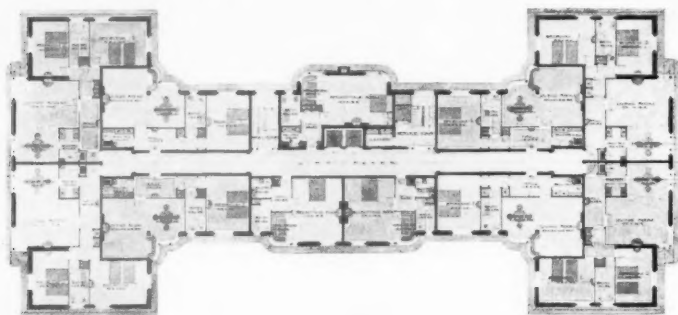


FIG. 14.—PLANS OF A SPORTING CLUB  
By Robert Ashton, A.A.Dip.  
The Grissell Gold Medal



FIGS. 15 AND 16.—A SPORTING CLUB  
Design awarded a Certificate of Honourable Mention  
By James Andrew Carrick



FIGS. 17 AND 18.—A BLOCK OF SERVICE FLATS  
 Design awarded the Alfred Bossom Studentship  
 By Denis Edmund Harrington, A.R.I.B.A.  
 Elevation, ground floor and typical upper floor plan

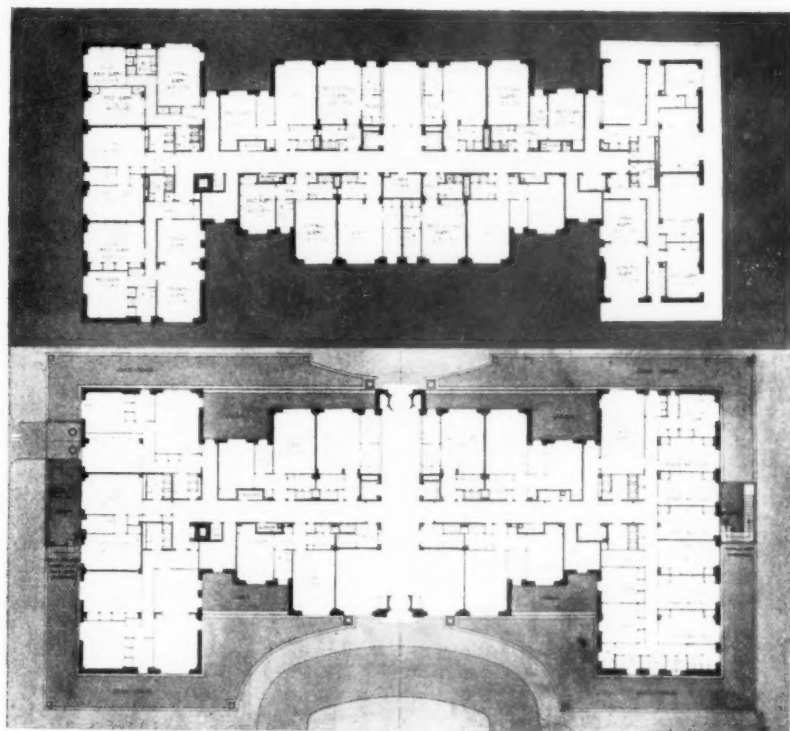


FIG. 19.—A BLOCK OF SERVICE FLATS  
Design placed Second in the Alfred Bosson Studentship  
By Ronald Francis Orfeur, A.R.I.B.A.

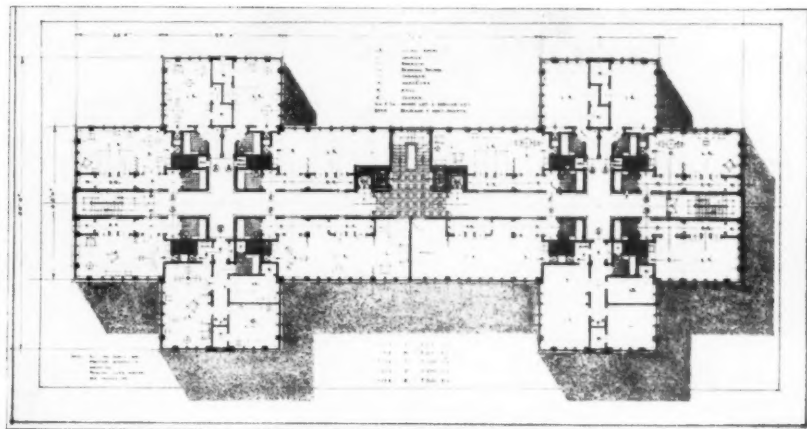


FIG. 20.—TYPICAL FLOOR DESIGN. By "Servio"



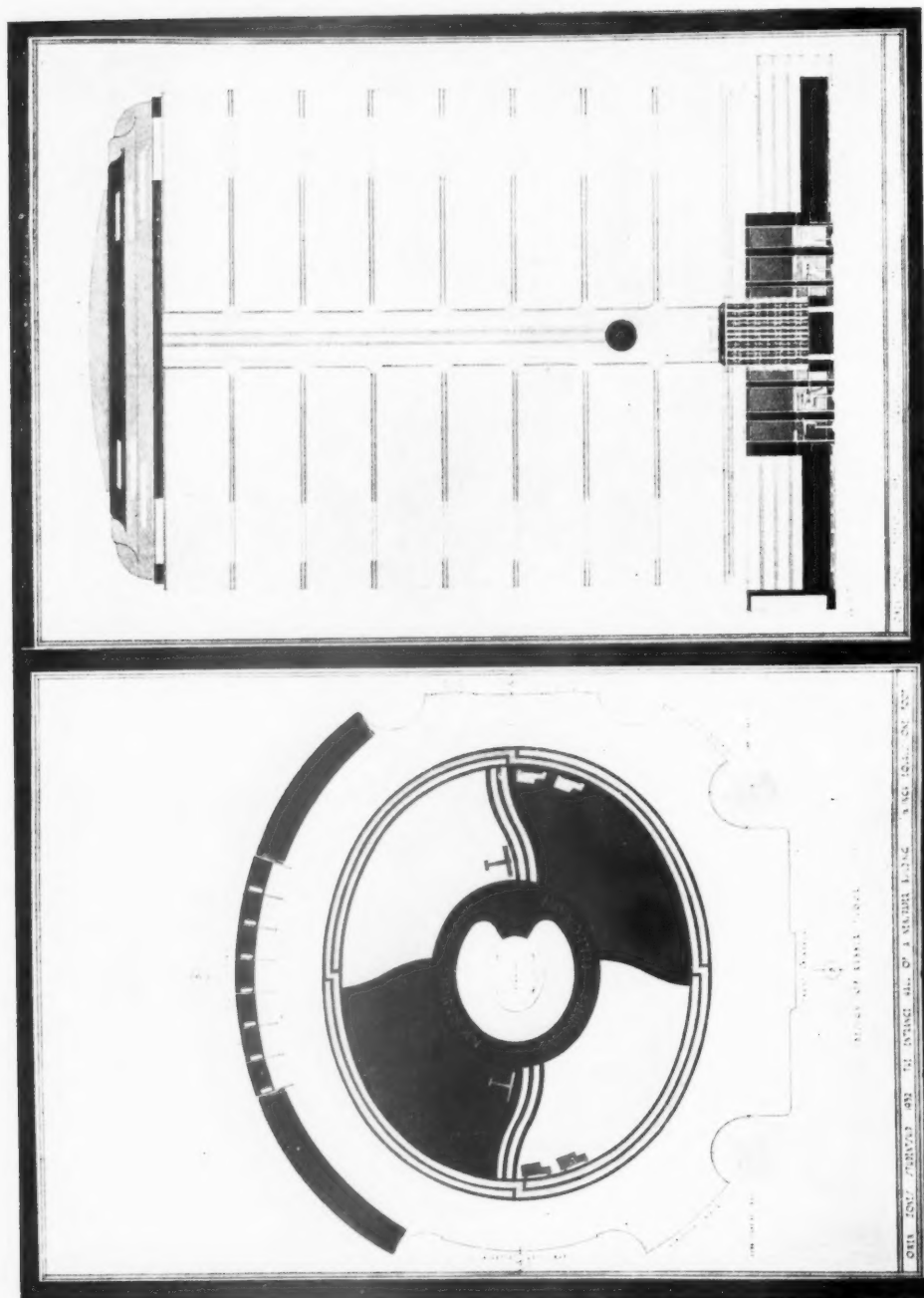


FIG. 21.—THE ENTRANCE HALL TO A NEWSPAPER OFFICE.  
Design awarded the Owen Jones Studentship.  
By Harold Frank Heath, B.A. Hon. (Arch.) Lond.; A.R.I.B.A.

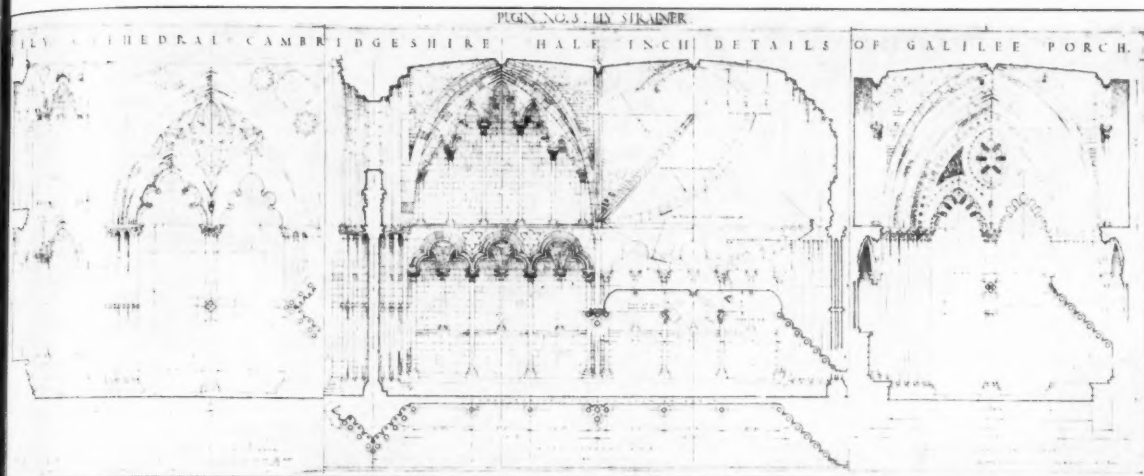


FIG. 22.—ELY CATHEDRAL  
Part of one of the Sheets of Drawings submitted by Basil Spence  
Awarded the Pugin Studentship

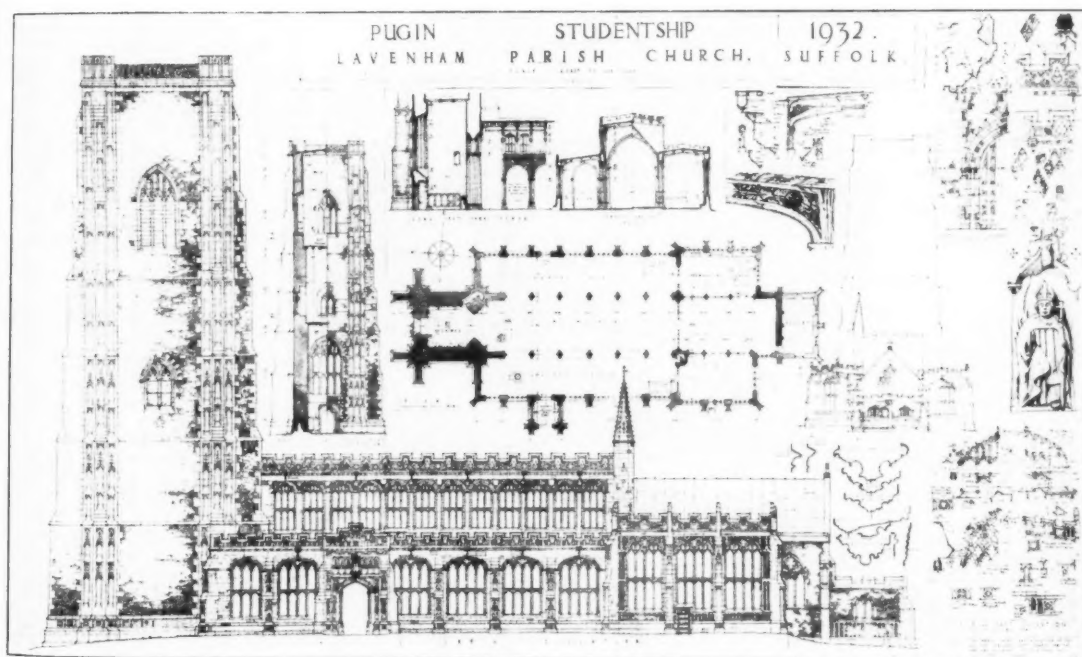


FIG. 23.—LAVENHAM CHURCH  
One of the Sheets of Drawings submitted by Kenneth John Grice  
Awarded a Certificate of Honourable Mention

## VOTE OF THANKS AFTER MR. BRADSHAW'S CRITICISM

Mr. H. W. ANSELL [F.], Chairman of the Board of Architectural Education: Mr. President, ladies and gentlemen, I have very great pleasure in proposing a vote of thanks to Mr. Bradshaw, and I do so with the greater pleasure because I feel that his occupancy of this office of critic has been long overdue. I do not know how one who was so obviously marked down by fate for this office has managed to avoid it for so long, and I rather take a little reflected virtue to myself, in that during my chairmanship, we have induced Mr. Bradshaw to take on this particular job. We who know him expected that this review would be marked by an independence of thought and an unconventional and definitely constructive criticism, and in that respect, no one could have felt any disappointment. But he has added a new terror to the office of critic. Those diagrams which he has produced with so much labour to himself are a new thing, and I can imagine that future critics will wonder whether to bless—or otherwise—his memory. He, of course, has passed through the shadow into that select band of people who go through life serenely and quietly, knowing that they will never, under any circumstances, be called upon to do this criticism again. But there are those—some in this room—whose eyes are clouded with fear.

"Who dare not turn their head,  
Because they know a frightful task  
Doth close behind them tread"

—the task being the next year's review. Mr. Bradshaw's criticism, kindly and searching as it has been, is one which will stand for many years as a model of its kind.

I have very much pleasure in proposing this vote of thanks.

Sir ARTHUR W. HILL, K.C.M.G., F.R.S., Sc.D., Director of the Royal Botanic Gardens, Kew: Mr. President, ladies and gentlemen, I feel that I am a very incompetent person to second the vote of thanks to Mr. Bradshaw for his admirable report and address this evening, because my work lies in a very different direction from yours. It is, of course, true that in Nature, and especially in the botanical world, there is much in the way of beautiful design, which many of you, I am glad to say, study carefully, and reproduce in your work in stone and other material. I have listened with very great interest, as a layman,

to Mr. Bradshaw's remarks, in the course of them he has reminded me of what I always think is a very beautiful and admirable provision in the will of King Henry VI, the founder of my old college, the King's College of our Lady and St. Nicholas at Cambridge. In his will he gave detailed particulars of his plans for the college, saying: "And I wol that the edification of my same College procede in large fourme cleane and substantial, setting a parte superfluite of too gret curious workes of entaille and besy moldyng." Mr. Bradshaw, in his criticism, has very much followed the sound lines laid down by King Henry VI in his will.

It is obvious from the designs I have had the pleasure of inspecting and from the many others which have been discussed and shown to us to-night, that there is no dearth of talent among the rising generation of architects; but whether you are in such a happy position in these present difficult times in the way of the possibilities of employment is another matter. Budding architects, I fancy, may be quite justly compared to the celebrated Wilkins Micawber and the Medway Coal Trade, as related in the pages of *David Copperfield*. "We came," repeated Mrs. Micawber, "and saw the Medway. My opinion of the Coal Trade on that river is that it may require talent, but it certainly requires capital. Talent Mr. Micawber has; capital Mr. Micawber has not." You, too, have shown you have talent, but, I fear, you may find financial matters a little difficult at present in pursuing your profession: I hope, however, before long, in the course of this New Year, architects—and many others also—may be able to solve the problems which confront the world and, like that useful fish, the whiting, will be able to discover how to make both ends meet!

May I ask you very cordially to support my seconding of this vote of thanks to Mr. Bradshaw for his admirable criticism?

Mr. BRADSHAW (in reply): I have already exceeded the time allowed me by a very substantial margin, and I ought not to keep you any longer from examining the drawings which I know you want to see. I wish, however, to take the opportunity afforded me to thank Mr. Ansell and Sir Arthur Hill very warmly for the kind references they have made to me, and you, ladies and gentlemen, for the patient way in which you have listened to my observations.

## The Programmes

THE VICTORY SCHOLARSHIP  
A GROUP OF BUILDINGS AND THEIR SURROUNDING  
LAYOUT IN A BOTANICAL GARDEN

It is assumed that the authorities controlling a large botanical garden in the vicinity of a city have acquired an additional area of land adjoining the garden and propose to erect on it a group of buildings, in a suitable setting, for the purpose of housing trees and plants which grow in tropical and temperate climates.

This site, which will eventually be incorporated in the existing gardens, is a rectangle 600 feet by 500 feet on a gentle slope to the south of 1 in 30 (a sketch of the site was included in the programme).

An existing road runs along the south boundary of the new

site and it is proposed to make an entrance from this road which will give additional access to the botanical gardens; the exact position of such entrance is left to the choice of the competitor.

The individual buildings required are as follows:—

1. *Palm House*: Capable of adequately displaying tropical plants and trees, some of which may be as high as 40 feet.
2. *Two Temperate Houses*: For plants and trees growing in temperate climates.
3. *Botanical Museum*.
4. *Administration Building*.

A fine pool of water, about 3 ft. deep should be planned for

the purpose of showing aquatic plants and should also form a decorative feature in the layout of the garden. It is important that this water should have a slight movement.

The modern requirements of houses coming under the sub-heading of 1 and 2 are as follows:—

The houses should, preferably, face south, so that as many plants as possible may benefit from the rays of the sun.

Each building should have at least one door of sufficient dimensions to allow large trees 16 ft. high to be passed through.

All paths inside the houses should be sufficiently wide to accommodate large crowds of visitors during Public Holidays.

Open galleries with access staircases should be provided so that the visitors may have the opportunity of looking down on the plants from as great a height as possible.

From a purely administrative point of view it is preferable to plan these buildings in close proximity to each other, but as the purpose of the group, apart from its scientific value, is to accommodate a large number of visitors, this consideration need not play too great a part and should not spoil an effective layout.

In proximity to each house a space must be allowed for Nurseries and Auxiliary Services—i.e., potting, cleaning and otherwise dealing with exhibits.

The Museum should be in two sections:—

1. For the use of the public.
2. For the use of scientists and students.

The purpose served by this building is mainly educational and part of it should be planned as a library and herbarium to which the public are not admitted.

The Administrative Buildings should comprise offices for curator, assistants and staff, board room, committee room, and a small lecture theatre with its dependencies.

In the construction of the above houses it is the modern practice to avoid a mixture of iron and painted wood owing to the rotting of the latter when it comes into contact with iron and the frequent necessity of repainting which is detrimental to the plants.

The use of materials such as reinforced concrete or teak, separate or combined, would probably give the best results as neither of these materials requires painting.

The glass should be in small sheets and not curved.

Tanks for rain water should be placed in the houses so that the water may be at the same temperature as that of the houses. Aquatic plants may be shown in the tanks.

Sliding roofs should be provided for the houses for temperate plants.

Heating is produced by means of pipes running under the house, therefore a boiler chamber and flue should be incorporated in the design of each house.

The entire site should be laid out for the display of plants and the enjoyment of the general public.

#### DRAWINGS REQUIRED:

- |  |   |
|--|---|
| <i>For the Sketch:</i>   | General plan of the group and surrounding gardens, at 32 ft. to 1 inch.<br>1 Elevation at the same scale.   |
| <i>For the Final Drawings:</i><br>(Scale $\frac{1}{16}$ in. to 1 foot) | General plan showing the position of buildings and layout of the gardens over the whole site.<br>Elevation on a line parallel to the road.<br>Cross section through the site from north to south. |

IMPORTANT.—The Final drawings, inclusive of margins and mounts, are not to exceed in total area 35 square feet. Large margins are not desirable. The use of strainers is not obligatory, but drawings must be mounted.

#### THE TITE PRIZE

N.B.—Students are reminded that this Prize is awarded for the Study of Italian Architecture

#### "A BALL-ROOM IN THE GROUNDS OF AN ITALIAN EMBASSY"

On account of insufficient accommodation at the Embassy for some of the large social functions held there, it has been decided to build a separate ball-room in the grounds.

It would be used for dancing during receptions, for music and refreshments during garden parties and other purposes of a similar nature.

The site is on the north bank of a lake and slopes gently down to the water's edge: it is 250 feet wide and is bounded on the east and west sides by groups of trees. (A sketch of the site was included in the programme.)

The building is to comprise the following:—

- |   |   |
|---|---|
| <i>The Ball-room:</i>                             | 3,500 feet super, including some provision for the band or orchestra.   |
| <i>A Supper Room and Bar:</i>                     | 900 feet super.   |
| <i>A Small Servery:</i>                           | Communicating by a path with the kitchen quarters of the Embassy for service to the supper room and to the terraces and gardens surrounding the building. |
| <i>A Lavatory for the serving staff.</i>          |   |
| <i>A Salon:</i>                                   | Or room for those not dancing, or for sitting out. 900 feet super.  |
| <i>An ample Entrance Vestibule.</i>               |   |
| <i>Cloak Rooms and Lavatories for both sexes.</i> |   |

The building would be approached from the Embassy, which lies to the north of the site, on foot only, by a path through the gardens; in the event of bad weather, a temporary awning would be erected along the path.

The distance of the ball-room back from the lake is left to the discretion of competitors, but advantage should be taken of the site to provide a terrace or terraces overlooking the water, and a landing stage.

#### DRAWINGS REQUIRED:

- |                                |  |
|--------------------------------|--|
| <i>For the Sketch Design:</i>  | Plan, elevation and section: $\frac{1}{16}$ in. scale.   |
| <i>For the Final Drawings:</i> | Plan, elevation and section: $\frac{1}{8}$ inch scale.<br>A portion of the interior to $\frac{1}{2}$ inch scale. |

IMPORTANT.—The Final drawings, inclusive of margins and mounts, are not to exceed in total area 25 square feet. Large margins are not desirable. The use of strainers is not obligatory, but drawings must be mounted.

#### THE OWEN JONES STUDENTSHIP

##### THE INTERIOR TREATMENT OF THE ENTRANCE HALL OF A NEWSPAPER BUILDING

The proprietors of a newspaper with a world-wide circulation are erecting new offices in London to be housed in a multiple-storey building.

A feature of this building is to be the main entrance hall, for the treatment of which the proprietors have set aside a substantial appropriation of funds.

In the United States and France newspaper offices are frequently preceded by a large hall which serves as an entrance hall and lounge space for the public, and attraction in the form of news and other matter of interest is provided.

In the present building the promoters have the idea of creating a hall which in the daytime would be interesting from its architectural form and especially through its treatment in

colour, and in the evening it is suggested that the hall might be principally illuminated by the reflection from a white-domed ceiling on which projections can be cast.

These projections would be supplied by an epidiascope apparatus similar to that used in a planetarium. Maps of the world, etc., would be shown and the localities marked in which interesting events were taking place. A certain amount of secondary artificial lighting would be required, but if properly designed would not interfere with the effect of the illuminated ceiling.

The designer may introduce any suitable decorative or furnishing details. The floor of the hall should be kept free with the exception of an enclosure for a centrally placed projection apparatus, and if desired some arrangement for seating round the walls.

The accompanying sketch (not reproduced here) shows the approximate form of the entrance hall, the height of which is not to exceed 60 feet. The hall may be shaped as desired within the limits of the area given. Two door openings, of dimensions to be fixed by the designer, lead to vestibule, street and main building respectively at C and D.

The arc representing the ceiling must be struck from a point 10 feet above the centre of the floor. The projecting apparatus may be shown diagrammatically as a square prism, but a protective screen or railing, of any suitable height, must be designed round it. Windows, with blinds, for daylight lighting should be provided, and the means of artificial lighting are to be shown. Notes on materials used, etc., should be given.

#### DRAWINGS REQUIRED:

1. Two chosen sectional elevations in colour.
2. Plan of floor showing design of flooring.

All to scale of  $\frac{1}{2}$  inch to one foot.

### THE ALFRED BOSSOM TRAVELLING STUDENTSHIP

The Alfred Bossom Travelling Studentship, a Gold Medal and £250, for the encouragement of the study of commercial architecture in America will be awarded for the best design for:—

#### A BLOCK OF SERVICE FLATS

##### 1. Site.

A company has been formed to develop suitable sites and has acquired the 999 years leasehold of an island site in the residential quarter of a large city, on which the company propose to erect a block of service flats.

The competitor is required to prepare drawings for this development, complying with the following conditions:—

The site, which is open on all sides, has frontages of 200 feet by 100 feet, with a fall of approximately 1 in 30 on its longer axis. The building line is laid down as being 10 feet behind the frontage line on all sides.

##### 2. Cost of Buildings and Finance.

A statement is to be prepared showing the following:—

- (a) Ground rent at 2s. per annum per square foot.
- (b) Cost of buildings and method of pricing: to include all charges which are to be incorporated with the capital account.
- (c) Gross income from rent receipts, the maximum rental being £300 per annum, including rates.
- (d) Running costs and maintenance charges: to be set out with a reasonable amount of detail, rates to be taken at 10s. in the £, and water rate at  $6\frac{1}{2}$  per cent. of net rateable value.
- (e) Net income and the rate of interest anticipated on capital invested.

3. Local Bye-laws must be complied with, and if the site selected is not in London, a copy of these Bye-laws should accompany the drawings.

#### 4. Accommodation.

(a) Main entrance hall, or halls, principal staircase and passenger lifts. Service staircase arranged as a means of escape.

Accommodation of the flats should be varied, but maximum and minimum requirements are as follows:—

(b) Entrance hall, living room, dining room, two bedrooms, bathroom and pantry.

(c) Entrance hall, bed-sitting room, bathroom and pantry.

(d) A list of staff should be given, with an indication of the number who will sleep in, for whom bedrooms, bathrooms and w.c.'s are to be provided.

Central kitchen.

Larders.

Sculleries.

Brush room for cleaning boots and shoes and brushing clothing.

Staff mess room.

Ample storage for linen, china, glass and silver.

Trunk stores for tenants.

Each pantry to be served by electric goods lift from the basement.

Heating chamber.

All necessary motor rooms, water storage, cleaners' stores, etc.

#### 5. DRAWINGS REQUIRED:

Block plan showing layout to  $1/16$ th scale.

Basement plan.

Ground floor plan.

Typical upper floor plan.

Cross section.

Principal elevation.

To a scale of  
1/8th inch to  
a foot.

Brief specification of internal fittings and general decorations sufficient to indicate the standard of finish on which the building cost is based.

A plan of the site was included in the programme.

### THE GRISSELL PRIZE

A Gold Medal and the sum of £50, for the encouragement of the study of Construction, will be awarded to any British subject, not having been in practice longer than ten years, who produces the best design for

#### PREMISES FOR A SPORTING CLUB

The proposed building is required by a private club interested chiefly in boxing, and will provide accommodation for contests arranged by the club.

The site for the proposed building has a frontage of 90 feet to a main road, and a depth of 150 feet to a service road. The external walls of adjoining premises are built right up to the boundaries of the site, and the building line coincides with the boundary line in front and rear streets. The site is level.

The following approximate accommodation is required, but this may be modified slightly at the discretion of the competitor:—

The Main Hall, in which the boxing contests will be held. This should provide accommodation for about 500 spectators on the lower floor and about 350 spectators on a gallery, which should be arranged around all sides of the hall, and supported by means of cantilevers or otherwise so as to avoid obstruction on the lower floor level.

Entrance Hall, Cloakrooms and Lavatories for members and



staff. The members' accommodation should include a Lounge, Bar and Service, and a Ladies' Room.

Committee-room about 500 feet super, and private rooms for the secretary and a clerk.

Accommodation for those taking part in the contests:—

Four dressing-rooms, each with bath and lavatory.

Eight smaller dressing rooms with bath and lavatory common to all.

Rooms for officials and attendants.

Heating and ventilating plant.

The minor accommodation may be planned on any number of floors at the discretion of the competitor.

It may be assumed that at a depth of 5 feet the soil has a safe bearing capacity of 2 tons per square foot.

The construction is to be of fire-resisting character. Local

bye-laws are to be complied with, and a copy should accompany the drawings, but copies of the London Building Act need not be submitted.

The drawings should be presented in the form of working drawings, with the materials and construction clearly indicated by a system of hatching or colour in a manner consistent with general practice.

#### DRAWINGS REQUIRED:

Plans of each floor, one long section, and front elevation, to  $\frac{1}{8}$  inch scale.

A cross section showing the construction of at least half of the main hall, including foundations, and sufficient details to illustrate clearly the methods of construction of the roof and gallery, to a scale of  $\frac{1}{2}$  inch to 1 foot.

Stress diagrams and calculations for the roof or the gallery must be submitted, but these may be provided on foolscap paper secured together in a folder.

### DEED OF AWARD OF PRIZES AND STUDENTSHIPS

READ BY THE SECRETARY TO THE GENERAL MEETING, MONDAY, 9TH JANUARY, 1933

Pursuant to the terms of Bye-law 69, that the Council shall, by Deed of writing under the Common Seal, award the Prizes and Studentships of the year, and announce such awards at the next General Meeting after the adjudication, the Council have the honour to state that they have examined the several works and testimonials submitted for the Tite Prize, the Victory Scholarship, the Pugin Studentship, the Owen Jones Studentship, the Royal Institute Silver Medal for an Essay, the Henry Saxon Snell Prize, the Alfred Bossom Travelling Studentship, the Henry L. Florence Bursary, the Godwin and Wimperis Bursary, the Grissell Prize, the Hunt Bursary, the Arthur Cates Prize, the Athens Bursary, the Ashpitel Prize, the R.I.B.A. Silver and Bronze Medals for Students of Schools of Architecture recognised for exemption from the Final and Intermediate Examinations, the Archibald Dawney Scholarships, the R.I.B.A. Prize for Art Schools and Technical Institutions with facilities for the instruction of Intending Architects, and the R.I.B.A. Prizes for Public and Secondary Schools.

#### THE TITE PRIZE: A CERTIFICATE AND £50 FOR THE STUDY OF ITALIAN ARCHITECTURE

Two hundred and thirty-four candidates took part in the Preliminary Competition and 20 were admitted to the Final Competition.

The Council report that in the Final Competition 20 designs for "A Ball Room in the Grounds of an Italian Embassy" were submitted under the following mottoes:—

"Thmile"	"Ozo"
"Meat"	"Mac"
"Leif"	"Titon"
"Magot"	"Ammon"
"Firenze"	"Vesuvius"
"Amdg"	"Catchem"
"Tap"	"Benvenuto"
"Orvieto"	"Geste"

(1) "Firenze": Mr. Alan Reisch, 9 Grange Loan Gardens, Edinburgh (School of Architecture, Edinburgh College of Art).

(2) "Vesuvius": Mr. Geoffrey Clark, 1 Nelson Street, Gordon, Sydney, N.S.W., Australia (School of Architecture, Sydney Technical College).

(3) "Mike": Mr. Alwyn Gwilym Sheppard Fidler, B.Arch.Liver-

"Sanso"  
"Ant"

"Nom-de-Nom"  
"W. Smith"

The Council have awarded the Tite Prize and, subject to the specified conditions, the sum of £50, to the author of the design submitted under the motto "Firenze," (1) and a Certificate of Honourable Mention to the author of the design submitted under the motto "Vesuvius" (2).

#### THE VICTORY SCHOLARSHIP: A SILVER MEDAL AND £150 FOR THE ADVANCEMENT OF PROFESSIONAL EDUCATION

One hundred and fourteen candidates took part in the Preliminary Competition, and of these 16 were admitted to the Final Competition. In addition 12 candidates were admitted direct to the Final Competition.

The Council report that in the Final Competition 28 designs for "A Group of Buildings and their Surrounding Layout in a Botanical Garden" were submitted under the following mottoes:—

"Steel"	"Arno"
"Doris"	"Isi"
"Klukus"	"L'Arno"
"Leon"	"Ogo"
"Mike"	"Lib"
"Penylan"	"Hipbath"
"Dap"	"Spero meliora"
"Askew"	"Bark"
"Lanif"	"Maitai"
"Tiger"	"Concrete"
"Doet"	"Jerdan"
"Wien"	"Antiquarian"
"Pud"	"Koala"
"In"	"Wren"

The Council have awarded the Victory Scholarship and, subject to the specified conditions, the sum of £150 to the author of the design submitted under the motto "Mike," (3) and a Certificate of Honourable Mention to the author of the design submitted under the motto "Lanif," (4)

pool [Student R.I.B.A.], 1 Panton Place, Holywell, Flintshire (Liverpool School of Architecture, University of Liverpool).

(4) "Lanif": Mr. Donald McIntyre, [A.R.I.B.A.], Melkridge House, Durham City (Armstrong College School of Architecture (University of Durham), Newcastle-upon-Tyne).

**THE PUGIN STUDENTSHIP: A SILVER MEDAL AND £75 FOR THE STUDY OF MEDIEVAL ARCHITECTURE OF GREAT BRITAIN AND IRELAND**

Four sets of drawings and testimonials were submitted by:—

Mr. K. J. Grice [Student]  
Miss Rona H. Inch Morrison  
Mr. D. S. Prince  
Mr. Basil Spence [Student].

The Council have awarded the Pugin Studentship, and subject to the specified conditions, the sum of £75 to Mr. Basil Spence [Student, R.I.B.A.] (School of Architecture, Edinburgh College of Art), and a Certificate of Honourable Mention and the sum of £10 to Mr. Kenneth John Grice [Student, R.I.B.A.] (Birmingham School of Architecture).

**THE OWEN JONES STUDENTSHIP: A CERTIFICATE AND £100 FOR THE STUDY OF ORNAMENT AND COLOUR DECORATION**

Nine designs for a colour scheme for the Interior Treatment of the Entrance Hall of a Newspaper Building were submitted under the following mottoes:—

"Fyzabad"	"Carmen"
"Pogsy"	"Quis"
"Bogey"	"Von"
"Sybele"	"Arketall."
"Barney"	

The Council have awarded the Owen Jones Certificate and, subject to the specified conditions, the sum of £100 to the author of the drawings submitted under the motto "Fyzabad" (5) and a Certificate of Honourable Mention to the author of the drawings submitted under the motto "Carmen." (6)

**THE ROYAL INSTITUTE SILVER MEDAL AND £50 FOR AN ESSAY**

Eleven essays were submitted under the following mottoes:—

"Faber"	"Spiffin"
"Hawke"	"York"
"Londoner"	"Ajax"
"Sap"	"Windsor"
"Min"	"Robin"
"Berris"	

The Council regret that they are unable to award the Silver Medal and £50. They have, however, awarded a Certificate of Honourable Mention to the author of the Essay entitled "An Essay on Old St. Paul's, London" submitted under the motto "Ajax." (7)

**THE HENRY SAXON SNELL PRIZE: £100**

offered jointly by the R.I.B.A. and the A.A. for the Study of the improved design and construction of hospitals, convalescent homes and asylums for the aged and infirm poor.

Four applications were received from:—

Mr. R. Nelson Guy [A]  
Mr. Ernest E. Davis [A]  
Mr. Arthur J. May [A]  
Mr. R. Edmonds [A]

(5) "Fyzabad": Mr. Harold Frank Hoar, B.A., Hon. (Arch.) Lond. [A.R.I.B.A.], 5 Gunnersbury Drive, Ealing, London, W.5 (Bartlett School of Architecture, University of London).

(6) "Carmen": Miss Sadie Speight, B.A., Hon. (Arch.) Manchester [A.R.I.B.A.], Martin's Bank House, Park Road, Timperley, Cheshire (School of Architecture, Victoria University, Manchester).

(7) "Ajax": Mr. Richard Henry Carew Finch [Student R.I.B.A.], 9 Cheyne Row, Chelsea, London, S.W.3 (Bartlett School of Architecture, University of London).

The Council have awarded the Henry Saxon Snell Prize and, subject to the specified conditions, the sum of £100, to Mr. Ernest E. Davis [A.].

**THE ALFRED BOSSOM TRAVELLING STUDENTSHIP: A GOLD MEDAL AND £250 FOR THE STUDY OF COMMERCIAL ARCHITECTURE IN AMERICA**

Sixteen designs for "A Block of Service Flats" were submitted under the following mottoes:—

"Reo"	"Matt"
"Servio"	"Normalm"
"O"	"Kym"
"Flat Out"	"April"
"Cabot"	"Wyvenhoe"
"Solus"	"Zeta"
"Robi"	"Kan"
"Lessee"	"Calico"

The Council have awarded the Alfred Bossom Travelling Studentship and, subject to the specified conditions, £250 to the author of the design and report submitted under the motto "Kym." (8) The Council have also awarded the Silver Medal for the competitor placed second to the author of the design and report submitted under the motto "Lessee." (9) and the Alfred Bossom Recognised School Silver Medal to the author of the design and report submitted under the motto "Normalm." (10)

**THE HENRY L. FLORENCE BURSARY: £360 FOR THE STUDY OF GREEK AND HELLENISTIC ARCHITECTURE OF THE MEDITERRANEAN BASIN**

The Council, on the recommendation of the President of the R.I.B.A. in consultation with the Officers of the Board of Architectural Education, have awarded the Henry L. Florence Bursary to Mr. D. Theodore Fyfe, M.A. Cantab. [F.].

**THE GODWIN AND WIMPERIS BURSARY: A SILVER MEDAL AND £200 FOR THE STUDY OF WORKS OF MODERN ARCHITECTURE ABROAD**

Four applications were received from:—

Mr. Wesley Dougill [A.]  
Mr. Howard Robertson [F.]  
Mr. P. S. Hudson [A.]  
Mr. A. W. Kenyon [F.].

The Council have awarded the Godwin and Wimperis Bursary to Mr. Howard Robertson, M.C., S.A.D.G. [F.].

**THE GRISELL GOLD MEDAL AND £50 FOR THE ENCOURAGEMENT OF THE STUDY OF CONSTRUCTION**

Twelve designs for "Premises for a Sporting Club" were submitted under the following mottoes:—

"Frank"	"Clesco"
"Monkey"	"Bok"
"Injun"	"Mere"
"Viking"	"Trees"
"Roq"	"Pug"
"Nimitti"	"Bar"

(8) "Kym": Mr. Denis Edmund Harrington [A.R.I.B.A.], 4 Mecklenburgh Street, London, W.C.1 (Department of Architecture, Northern Polytechnic, Holloway, London).

(9) "Lessee": Mr. Ronald Francis Orfeur, [A.R.I.B.A.], 30 Guessens Road, Welwyn Garden City, Herts. (School of Architecture, The Architectural Association, London).

(10) "Normalm": Mr. Allan Johnson, Dip. Arch. Leeds [A.R.I.B.A.], 38 Albion Street, Leeds (School of Architecture, Leeds College of Art).

The Council have awarded the Grissell Gold Medal and, subject to the specified conditions, the sum of £50 to the author of the design submitted under the motto "Frank"<sup>(11)</sup>, and a Certificate of Honourable Mention to the author of the design submitted under the motto "Injun."<sup>(12)</sup>

**THE HUNT BURSARY: £50 FOR THE ENCOURAGEMENT OF THE STUDY OF HOUSING AND TOWN PLANNING**

Seven applications were received from:—

- Mr. C. T. Penn [A.].
- Mr. J. F. Howes [A.].
- Miss Norah Dunphy [A.].
- Mr. F. G. Costello.
- Mr. K. A. H. Bayes [Student].
- Mr. J. V. Worsnip [A.].
- Mr. Harry Banister [A.].

The Council have awarded the Hunt Bursary to Mr. F. G. Costello. (School of Architecture, Sydney Technical College, and Bartlett School of Architecture, University of London.)

**THE ARTHUR CATES PRIZE: £50**

(In the current year the Prize was offered for the promotion of Architecture, more especially in relation to the application of geometry to vaulting stability of edifice and design.)

One application was received from:—

- Mr. Hubert Bennett [Student].

The Council have awarded the Arthur Cates Prize and £50 to Mr. Hubert Bennett [Student, R.I.B.A.]. (School of Architecture, Victoria University, Manchester).

**THE ATHENS BURSARY: £100 FOR STUDY AT THE BRITISH SCHOOL AT ATHENS**

The Council, on the recommendation of the President of the R.I.B.A. in consultation with the Officers of the Board of Architectural Education, have awarded the Athens Bursary to Mr. William James Smith, M.C. [F.]. (Glasgow School of Architecture.)

**THE ASHPITEL PRIZE, 1932**

The Council have, on the recommendation of the Board of Architectural Education, awarded the Ashpitel Prize (which is a Prize of Books, value £10, awarded to the candidate who has most highly distinguished himself among the candidates in the Final Examinations of the year) to Mr. Francis William Wright [Student, R.I.B.A.]. (School of Architecture, University of Sheffield), Probationer 1926, Student 1929, and who passed the Final Examination held in December 1932.

**THE R.I.B.A. SILVER MEDAL AND £5 IN BOOKS FOR STUDENTS OF SCHOOLS OF ARCHITECTURE RECOGNISED FOR EXEMPTION FROM THE FINAL EXAMINATION**

The Council have awarded the Silver Medal and £5 in books for the best set of drawings submitted at the Annual Exhibition of designs by Students of Schools of Architecture recognised for exemption from the Final Examination to Mr. Elie Mayorcas [Student, R.I.B.A.] of the School of Architecture, the Architectural Association, and a Certificate of

Honourable Mention to Mr. Alwyn G. S. Fidler [Student, R.I.B.A.] of the Liverpool School of Architecture, University of Liverpool.

**THE R.I.B.A. BRONZE MEDAL AND £5 IN BOOKS FOR STUDENTS OF SCHOOLS OF ARCHITECTURE RECOGNISED FOR EXEMPTION FROM THE INTERMEDIATE EXAMINATION**

The Council have awarded the Bronze Medal and £5 in books for the best set of drawings submitted at the Annual Exhibition of designs by Students of Schools of Architecture recognised for exemption from the Intermediate Examination to Mr. Paul K. Pope of the R.W.A. School of Architecture, Bristol, and a Certificate of Honourable Mention to Mr. Malcolm G. Gilling [Student, R.I.B.A.] of the Liverpool School of Architecture, University of Liverpool.

**THE ARCHIBALD DAWNAY SCHOLARSHIP: ONE OF THE VALUE OF £75 AND ONE OF THE VALUE OF £50 FOR THE ADVANCED STUDY OF CONSTRUCTION**

The Council have awarded the Archibald Dawnay £75 Scholarship to Mr. Alexander W. Varcoe [Student, R.I.B.A.], of the School of Architecture, Edinburgh College of Art, and the Archibald Dawnay £50 Scholarship to Mr. Malcolm G. Gilling [Student, R.I.B.A.], of the Liverpool School of Architecture, University of Liverpool.

**THE R.I.B.A. PRIZE FOR ART SCHOOLS AND TECHNICAL INSTITUTIONS WITH FACILITIES FOR THE INSTRUCTION OF INTENDING ARCHITECTS**

Seven sets of drawings were submitted.

The Council have awarded the Prize to Miss Kathleen I. Maynard [Student, R.I.B.A.], of the Central School of Arts and Crafts, Plymouth.

**THE R.I.B.A. PRIZES FOR PUBLIC AND SECONDARY SCHOOLS**

(A) Prizes for Essays. Eight Essays were submitted.

The Council have made the following awards:—

- (i) A Prize of 2 guineas to Elsie A. Leach, of West Leeds High School, for her essay, "Kirkstall Abbey."
- (ii) A Prize of 1 guinea to Kenneth New, of The Grammar School, Castleford, for his essay, "Sherburn Parish Church."
- (iii) A Prize of 1 guinea to D. Brian Peace, of Mill Hill School, for his essay, "Time and the Church of Hope in Derbyshire."

(B) Prizes for Sketches. Twenty sets of sketches were submitted.

The Council have made the following awards:—

- (i) A Prize of 4 guineas to C. C. Giffard, of Charterhouse, Godalming, for his miscellaneous sketches.
- (ii) A Prize of 2 guineas to S. C. Halbritter, of Chatham House (County) School, Ramsgate, for his drawings of Canterbury Cathedral.

*In witness thereof the Common Seal has been hereunto affixed this ninth day of January Nineteen Hundred and Thirty-three at a Meeting of the Council.*

RAYMOND UNWIN, Chairman.

W. H. ANSELL

L. SYLVESTER SULLIVAN

Members of Council.

SYDNEY D. KITSON, Hon. Secretary.

IAN MACALISTER, Secretary.

(11) "Frank": Mr. Robert Ashton, A.A.Dip. [Student R.I.B.A.], 30 Linton Road, Shoburyness, Essex (School of Architecture, The Architectural Association, London).

(12) "Injun": Mr. James Andrew Carrick [Student R.I.B.A.], Martins, Alloway, Ayrshire (The Glasgow School of Architecture).

## Architectural Education\*

WITH SPECIAL REFERENCE TO PART-TIME SCHOOLS

By W. S. PURCHON, M.A., A.R.I.B.A.,

HEAD OF THE WELSH SCHOOL OF ARCHITECTURE, THE TECHNICAL COLLEGE, CARDIFF

**B**EFORE embarking on the subject of part-time education I feel I ought to state that after a long experience of part- and full-time architectural education, both as a teacher and as an examiner, I am convinced of the superiority of the full-time scheme. Yet, even if everyone agreed that it would be desirable, it would be impossible suddenly to bring into being a complete scheme of full-time architectural education for the whole country. So meanwhile, whatever our hopes may be, we must realise that a large number of organisations are doing extremely valuable work in providing part-time courses.

The R.I.B.A. has for a long time devoted considerable attention to the question of architectural education. In 1863 it set up voluntary tests, and in 1882, 50 years ago, these became compulsory for candidates for the Associateship. The Board of Architectural Education was established in 1904, at first with no authority over the Board of Examiners, but in 1910 the Board was remodelled and given control of the R.I.B.A. scheme of education and examination. Since 1910 great developments have taken place. There are now in Great Britain and the Colonies 17 schools providing a five years full-time course, whose successful students are exempted from the R.I.B.A. Final examination, while 13 schools provide courses leading to exemption from the Intermediate. In some cases part-time day courses, and in one case an evening course, are accepted for this purpose.

Five further schools have obtained a smaller measure of exemption, their students being allowed to submit school studies in lieu of the normal testimonies. The R.I.B.A. is also in touch with 84 additional institutions which provide facilities for the instruction of intending architects.

The schools which have been granted Intermediate and Final recognition are visited at regular intervals by the R.I.B.A. Visiting Board; members of their staffs visit other schools and some of them are members of R.I.B.A. Education Committees. In these and other ways ideas are exchanged and the standard of these schools has advanced as a result.

It is not possible for the majority of the schools providing part-time courses to enjoy all these privileges, but it is of great importance that the courses should be as efficient as circumstances allow. I shall attempt here to indicate various methods of increasing the value of part-time architectural education.

The exemptions from its own examinations which the

\* This article is the substance of a paper read by Mr. Purchon to an Educational Conference held at the R.I.B.A. on Saturday 5 November 1932. The paper was followed by a discussion.

R.I.B.A. has granted to the recognised schools have been of great value in enabling those who are guiding them to put education first and examination second in their thoughts, and for that reason I believe it would be well for each non-recognised school to put forward its scheme for the future in consultation with the R.I.B.A., which has endeavoured to map out a scheme for the development of architectural education for the country, and then to strive to work up to that ideal, tending gradually from the task of preparing candidates for external examinations towards the task of providing a scheme of architectural education complete with its own internal examinations.

Meanwhile it may be said that, as public examinations go, those of the R.I.B.A. not only reach a high standard, but are also very reasonable. An experience of some duration of these examinations shows a steady departure from the old policy of tripping up candidates and of trying to discover what they do not know, and a development of the idea of giving candidates opportunities of showing what they do know. More important still is the fact that the changes which have been made in the R.I.B.A. examinations from time to time have been made with the object of improving the training received by the candidates.

The schools of architecture in our country are found in a variety of institutions—Universities, Schools of Art, Technical Colleges, Polytechnics and Monotechnics. These institutions have different outlooks and attack the problem in different ways, but each, as our Visiting Board has found, is making its own special contribution to the work.

Each institution should consider, not only what its own special contribution is, but also those of the other types of institution. Much can be gained by striving to see the good points, rather than the weaknesses, of rival schools. This may help each school to strengthen itself, while retaining its own individuality, and not becoming merely a weak imitation of another type or of a mixture of a number of types.

Similarly there might be careful consideration of the sizes of schools—an important part of the problem undertaken by the R.I.B.A. The ideal scheme seems to be that of an institution serving a comparatively large area of population. It is better to have one good school than two mediocre or three weak ones. To put it in simple figures, a staff of three in one school is better than three schools with one architect in each.

This increase of size and staff is a great advantage up to a limit. The difficulty is to decide on the limit. One of our schools has nearly 300 students, another has definitely limited its numbers to 200, but it may be that



these figures are too high. The deciding factor may possibly be the number with which it is possible for the Head of the School to become really familiar, or the best total number may perhaps be found by considering the most suitable number for one class. Schools with small numbers cannot offer the variety of teaching, but they can see that what teaching is done is done thoroughly.

Whatever the type of institution, whatever the size of school and whether it is full time or part time, it should be borne in mind that architectural education is a serious matter not to be undertaken lightly. Proper accommodation and equipment should be provided for students of architecture as for students of engineering, chemistry or medicine. Each student should be allowed proper desk space and proper accommodation in drawers and cupboards. He should be accustomed from the start to work on large boards, and he should consider it a normal thing to set about the collection of a good working library of his own, and also to have access to a library containing the more important large works on architecture. A good collection of casts, samples of materials, models and lantern slides should also be available and should be used frequently.

#### ADMISSION

The question of the admission of candidates is a very important one, particularly at the present time. It is sometimes suggested that the schools are inducing excessive numbers to enter the profession, but, as a matter of fact, the schools are the most reliable check on the entry and it is important that they should maintain a proper standard.

Everything possible should be done to delay the admission of candidates until they have passed one of the examinations accepted by the R.I.B.A. for the Probationership.

While the present state of the architectural profession should be pointed out to candidates and their parents, it should be remembered that if at the present time students were only allowed to train for flourishing industries and professions, a large number of them would have to remain idle.

#### PRELIMINARY STUDIES

There is no need to attempt to draw up a perfect course of study for a part-time school, for such courses should vary with the different problems of each school. I shall deal first with certain work intermediate between the secondary school and full professional studies, and will make a few comments on certain of the latter after putting forward a suggested outline scheme.

It is generally found that the candidates who succeed in gaining admission to a school of architecture, even if they have all passed the matriculation or school-leaving examination, vary considerably in their knowledge. It

will therefore often be necessary to do something toward bringing these students up to a certain "jumping off point" during their first year.

In some of the full-time schools brief courses in such

subjects as physics, mechanics, material testing and chemistry are included in the first-year course with advantage, particularly if these subjects are taught by men who can impart the scientific point of view and yet indicate the application of the science to the needs of a special profession. In this way we may gradually get a less casual and a more clear cut attitude towards the problems which abound in our profession. A special course of geometry as applied to architecture is very useful, particularly if so taken that such items as entasis, volute, and various arch and vault forms are dealt with before they are needed in the courses of architectural history and architectural drawing. This course should also include the elements of perspective and the casting of shadows, these leading possibly to the preparation of a perspective of a classic building during the first long vacation. A general reading course is particularly valuable. This may consist in requiring all first-year students to read half a dozen first-class modern books and to write a brief essay on two of them at the December examination, on the third or fourth at Easter, and to answer a carefully set paper on all six at the end of the session. This helps our students to keep in touch with modern movements and with another great art, some who otherwise would have read little or nothing will be encouraged to continue with general reading, some will have their imagination fired, and all will be helped to express themselves better in writing. The latter is an important point in view not only of the requirements of subsequent examinations such as those in the History of Architecture and Professional Practice, but also because of the actual requirements of professional life. I suppose that more trouble is made and more time wasted by badly phrased letters and other documents than by any other single cause.

It may well be that the first year of a part-time course might be spent with advantage on some such preliminary studies as those just mentioned, together with some free drawing.

#### PROFESSIONAL SUBJECTS GENERALLY

When we come to the more professional parts of the course, even in full-time schools, the main difficulty is that of getting in all the subjects we feel are necessary and of doing justice to all of them.

The difficulty is, of course, far greater in the case of part-time schools, and it is one which must be left largely to each school to settle according to its own special facilities and difficulties, after a careful review of the subjects of a full-time scheme. One suggestion I would make in connection with the amount of time available, and that is the importance of making a wise use of the vacations, which are normally of considerable length. Much can be done in the vacations, particularly in sketching and measuring, starting possibly with the setting-up of plans of the student's own house, showing all furniture, during the first Xmas vacation, and proceeding through subsequent years to sketching and measuring historical examples. The preparation of perspectives



can also be done in the vacations, starting with that of a classic building after the first year and in subsequent years of designs worked by the students in the previous term.

### ARCHITECTURAL DRAWING

Some years ago there was a real danger of draughtsmanship becoming an obsession in architectural education; the standard of fully rendered drawings advancing steadily in difficulty and complication during the progress of the five years' full-time courses. This, no doubt, served a useful purpose at the time, but one is glad to note a tendency toward the gradual simplification of drawings in the later years of the course.

As the problems in design become more difficult and complicated it seems wise to devote more time to the thorough grasping and working out of the problem, and by tending towards a simple accurate statement, gradually reducing the time spent on draughtsmanship.

Throughout the course there is always a danger in the excessively highly finished drawing, in the attempt to make the best show at exhibitions, prize distributions and visits of inspection, and it is well to see that we do not devote too much time to this kind of thing, but make sure that our exhibition work has a background of sound knowledge. There should also be, in fact, well-filled notebooks and a very considerable number of slighter sketches and study sheets.

At the same time we must not overlook the value of well-finished drawings, particularly in the early years. For one thing, the production of such drawings is good in its demands on the student's skill, patience and persistence, but mainly in the encouragement and feeling of confidence given to a student by the satisfactory completion of such drawings. Useful drawings of this type are indicated by the R.I.B.A. lists of testimonies.

In the case of my own school at Cardiff, we endeavour during the first year (full time) to complete the following carefully finished sheets. These might not be completed until the second year of a part-time course.

(a) Working drawing of a small building on tracing cloth.

(b) Isometric of upper part of an order with cast shadows.

(c) A plan of a famous building or group of buildings.

(d) A measured drawing and perspective of a small building or part of a larger one.

(e) A composition.

I have always had certain doubts as to the advisability of the drawing of architectural compositions. There is something unreal about them, and the question of pictorial composition raised by them conflicts to some extent with the more vital problem of architectural composition. It is possible that the undoubted interest they arouse among the students might be aroused to greater advantage by means of more normal studies of a single and complete building.

To sum up some of the above studies and to show what they can do without help, each of our first-year, full-time

students is required to make a rendered perspective of a classic building, in addition to a series of sketches of actual buildings during his first long vacation.

### THE ORDERS

I have mentioned the drawing of a part of one of the orders, and this raises the whole question of the value of the study of past architecture. I am still convinced that no matter how much our educational schemes may be cut, nor how modern our modern architecture may become, architects must continue to study the past, and particularly must they study the orders.

While one or more carefully finished studies should be made of the orders, a larger number of more rapid drawings should be made. In the case of the ancient orders, they should be drawn to scale, using as far as possible normal scales in use for modern work. Drawings of the Renaissance orders should also be from actual examples where possible, though some will have to be taken from some such book as *Esquissé*. Where the orders are from actual buildings the relationship of the order to the building should be shown clearly, and in addition to the small-scale drawings already mentioned, a full-size detail should also be drawn. It is impossible to over-estimate the value of full-size details.

Where orders are not taken from actual buildings, exercises can be given with advantage in setting them up to scale from assumed dimensions. It is also advantageous to drop the variety of divisions of parts to the module given in various books and stick to a uniform scheme of twelve parts to the module.

The drawing of the orders reminds me of the great importance of memory drawing. If an hour each week, or even each fortnight, can be set apart for a quick memory drawing to scale of an order or other feature studied during the previous week or fortnight, not only will draughtsmanship improve, but knowing that this memory test is to follow, the students are likely to study the order or other feature more seriously and in a less mechanical way.

Such memory tests tend both to speed up and to improve draughtsmanship, and improvement will follow the speeding-up of other forms of drawing. We all know the old scheme in which a cast of ornament was put in front of us, and we spent evening after evening or afternoon after afternoon on working-up a more or less photographic but absolutely dead drawing of it. It is far better to get a student to do what he can at such a drawing in one sitting and then start another at the next meeting of the class.

### MEASURED DRAWINGS

Students should start measuring and drawing to scale as soon as possible such items as desks and rooms and parts of the buildings in which they work and live. They should then tackle something on a larger scale requiring the use of ladders, and should do this under careful supervision, making proper sketches, taking adequate dimensions and plotting to scale on the spot. Far too

many measured drawings are made at home, largely with the help of the imagination, from totally inadequate sketches and dimensions.

If the first few measured drawings are done the right way, good habits will be formed and the more important work of later years will benefit.

After making the first measured drawing, if time permits, it is an excellent idea to set it up as a perspective so that the solidity of the subject can be realised. This is, of course, the great difficulty in the early stages of architectural education—the tendency to look upon drawings and to copy them as patterns unrelated to solid objects, and everything possible should be done to overcome this difficulty.

In measured work—as, in fact, in all scale drawing—insist on accuracy. When asked if a drawing was “near enough,” an old chief of my acquaintance used to reply: “It will be near enough if it is exactly right.”

One cannot over-emphasise the importance of showing the jointing of stonework—not only of special features, but also of surfaces. Many measured drawings are sent to the Institute which give the impression of having been made from buildings which have been poured into a mould. The lettering on all drawings should be shapely and legible.

### HISTORY OF ARCHITECTURE

It will probably be found advisable for the first course on history to deal with the whole subject in outline, so that the student will have this as a background for his design and other studies as soon as possible.

The second course should perhaps in theory offer alternatives of a detailed study of any one of three or more periods, but as a matter of fact it will generally result in only one of these periods being treated. I would suggest that it be either Greek and Roman, or the Renaissance in Italy, France and England. On the whole, I think the balance of advantage lies with the latter, and if this course can be made to include mediæval architecture in England, it will, I think, be still better. The first course should then be made as strong in Greek and Roman as practicable, and the second course would consist of Renaissance in Italy and France, Mediæval in England, Renaissance in England.

In dealing with the History of Architecture it should be kept in mind all along that one is studying a series of attempts to solve varying problems. The materials available, the nature of the climate and of the environment generally, and the building needs of the community, should receive careful attention. One should, in fact, attempt to visualise the problem, the means available for solving it, the constructional methods employed and the resulting design.

Adequate attention will no doubt be paid to the elevations and their details, but the plans must also be studied with great care and comparisons made between those of different periods or for different requirements. The plans of great buildings should also be compared

with the plan of a large room well known to the students. A thorough study should also be made of the section in which so much of the construction can be indicated.

I must again draw attention to the importance of full-size details, which should be dealt with in the teaching of history as in architectural drawing, construction and in measured drawings.

Isometrics are often of great value in helping students to realise important facts in the historical styles. Very many are shown in Choisy's *Art of Building and History*. It is most important that students should have the opportunity of consulting a number of the larger volumes in addition to the usual text-books.

In connection with the history lectures, memory drawing should be practised as with the orders. I would suggest that at each lecture a subject is announced, and that after the next lecture a memory sketch be made of that subject. Even if only ten minutes can be spared for this, considerable gain will result.

Weekly work, including both sketches and written matter, should be set regularly and carefully marked. There is a tendency in some schools to limit this work to sketches, and in others to limit it to writing, but both should be asked for and carefully developed by helpful criticism.

Lantern slides, photographs, drawings (particularly measured drawings, including full-size details) and models are all useful, but should be supplemented by visits to actual examples of historical buildings; some of these may be arranged during the course, more during vacations. Students should be helped to appreciate the buildings in their own locality. How often have I been told by a candidate for the R.I.B.A. Intermediate Examination that there was nothing to sketch or measure near his home, and how often have I been amazed when told the name of his town!

### CONSTRUCTION

In all subjects the work of the first year course is of great importance, but it seems especially important that the first course in construction be well and thoroughly done, for so much in future years depends on this.

It is essential that each student should be made to think as soon as possible not of isolated items of construction but of small complete structures or substantial parts of larger structures.

One method of assisting in this process is to start by giving the student a working drawing of a small building and gradually working through the various parts of it, and finally allowing the student to prepare his own working drawing in pencil on paper together with a cloth tracing of it before ending his first year course in this subject.

In future years the time spent in lecturing and in drawing isolated details in class should be reduced to a minimum and more on the making of working drawings of buildings and parts of buildings.

Once more may it be said that it is impossible to over-

estimate the value of full-size details, which should be prepared wherever possible throughout the course. Only by means of full sizes can many items of joinery, slating, plumbing, etc., be shown clearly. The more or less plausible-looking half inch and inch scale drawings done in some examinations are of little value if unaccompanied by full sizes.

Isometric projections are of great help, and so, of course, are visits to works in progress.

The study of materials, and particularly the proper use of them, should be started as soon as possible and kept up in conjunction with the problems being worked. One often feels that students have been given an indigestible mass of information about materials, unrelated to actual work, and are consequently unable to speak or write about this subject in a simple fashion.

In examining students' work, and particularly in talking to students, one finds that too often they fail to see their drawings as representations of buildings. Some do not see floor joists and rafters as items which occur at definite intervals, and only comparatively rarely is the complete scheme of a roof grasped with its trusses at intervals supporting purlins, which in turn support rafters, and these again supporting battens and slates. Perhaps we might with advantage emphasize the various ways in which roof-coverings may be supported. The jointing of stonework is another item which seems to need more attention, and so is the question of the approximate sizes of timbers for varying uses and spans.

#### CONSTRUCTION AND DESIGN

Harm has probably been done in the past by reiterating that "architecture" is only "building"—it is something more—at least it is "good" building. It is more true to say that "building" ought to be "architecture."

Design often benefits from the restraining influence of the exigencies of economical and wise construction, and on the other hand construction requires the taste which one associates with good design.

I am not thinking only of the teaching of architects; I should like our future builders and craftsmen to be brought up on good design. There is too much bad design outside—there should be none in our schools for architects, builders and craftsmen.

#### CALCULATIONS

It is of increasing importance that this work be well and carefully done and based on proper preliminary knowledge of mathematics and mechanics.

Students should not merely know certain formulæ and be able to substitute figures for letters, but they should understand the matter from first principles and be capable of following the building up of the formula and thoroughly grasping its use.

For instance, to take the case of stanchions, the student should see how the formula is devised so that with increasing height for the same section a reduced load is allowable per square inch.

The value of approximate methods of calculation may well be emphasized. Students frequently work out an elaborate calculation and are apparently satisfied with an absurd result. It is very often advantageous to arrive at an approximate section or scantling before starting the more elaborate calculation which should give a more accurate result.

In all possible cases the results should be applied to actual examples. For instance, in roof trusses one should not be content with the diagrams or even with lists of stresses but should work out members and joints. Even two or three members and one joint make all the difference to the value of the task.

#### DESIGN

This is a subject on which much time could be spent, but I must content myself with some leading points.

First there is the question of the Teaching of Theory of Design. Opinions vary as to whether this is a subject of outstanding value, or whether it is just so much rubbish. I have been lecturing on it for about twenty-five years and am convinced that it can be either.

I am quite sure, however, that a course of lectures on this subject, if followed by the making of notes and sketches or study sheets, can be made most helpful. The importance of the production of brief illustrated essays can hardly be overestimated.

Such books as Robertson's *Architectural Composition* and *Modern Architectural Design*, Belcher's *Essentials*, Stratton's *Elements of Design in Classic Architecture*, Scott's *Architecture of Humanism*, V. O. Rees' *Planning*, Atkinson and Bagenal's *Elements and Theory*, Varon's *Indication*, and the books by Curtis and Van Pelt are all useful for study and reference, but in all cases the power of selection is needed.

Points worthy of study are :

- (a) General principles of planning and the special requirements of various types of building.
- (b) The disposition of masses and features.
- (c) Symmetrical and formal schemes compared with unsymmetrical and informal schemes.
- (d) The influence of material.
- (e) Suitability to environment—relationship to other buildings—gradual development towards town planning ideals as opposed to the individual building in a vacuum.
- (f) Expression of function of the part.
- (g) Expression of purpose of the whole—one of the most difficult of tasks.
- (h) Colour studies are of great importance, but must necessarily depend on the facilities available.

With regard to actual work in design, I suppose the outstanding question is that of tradition versus modernism.

I am of opinion that in any case the work of the early years—say the first three—should definitely be based on tradition. I believe the main development will be along the line of simplified traditional work, plus an increasing attention to sheer efficiency. Give the students as much

latitude as they like in short subjects and in buildings of a more or less flippant type, but in more serious work the reproduction of experimental forms should be tactfully discouraged. I would emphasise the importance of the classic tradition for buildings of a monumental kind, and of the lessons taught by the simple unpretentious domestic work of the Cotswold and Georgian types.

There has recently been a revival of interest in Gothic—I am very interested in it myself—but I think it extraordinarily difficult for the modern student to design in Gothic.

The size of schemes is a very important point. Some schools have been working on schemes of very large size, though it may well be that wrong impressions are given by the exhibition of the work of one or two special students.

During the first three years subjects should certainly be modest in size, but something larger is certainly required in the advanced years. So we must not rush to the opposite extreme.

It is important that grouped schemes should be introduced, including a housing scheme, while during a complete course a problem involving acoustics should certainly be worked by each student.

The general tendency of studies seems to result in too little attention being paid to interiors. This should be watched, and care taken that each wall of each room has at least a possible elevation.

Practical requirements should be carefully studied and a serious attempt made to produce a genuine solution to the problem.

Types of problem should vary from the highly imaginative to definite schemes for actual sites.

In the early stages particularly, emphasis should be laid on the general idea of putting a building together from pieces of material as indicated by brickwork and masonry jointing, and this brings me to the influence on design of the preparation of working drawings. Two problems in each of the first three full-time years should be developed as working drawings—probably one in a part-time course.

One difficulty in an architecture course is that the student in his work on design seems to get ahead of his knowledge of construction and other subjects. I think it is only towards the end of the third year of a full-time course that the would-be designer has anything like an appropriate knowledge of traditional work, construction, strength of structure and the requirements of varying types of buildings.

Before leaving the subject of design I feel I ought to refer again to its presentation. For many years now I have been working towards a simpler type of presenta-

tion, feeling that at one time we were almost literally grasping at the shadow and losing the substance, and what is perhaps even more important—that good wine needs no bush. I am glad to say that these views are now more generally held. Given good design, little more is needed than clean, straightforward presentation, but good design and clean, straightforward presentation are by no means easily achieved.

I hope I have not misled by my insistence on the practical issues in design. The reverence of our teachers for the great work of the past will at least keep our design within the limits of good taste, and no matter how commercial or utilitarian a subject may be, our students should manage to give it some degree of charm and delight. This is essential, for without that our efforts are of no avail.

I believe that systematic architectural education, both part and full time, has in a comparatively short period reached a remarkably high standard, partly because of the help and influence of the R.I.B.A., partly because it is a clear-cut definite job compared with education for certain of the other arts, partly, I venture to think, because our teachers have taken no mean, narrow or selfish view of their task, and partly because a number of our leading architects have given up much of their spare time to this cause. I am thinking of such men as Lethaby, Paul Waterhouse, Ernest Newton, Sir Aston Webb and Sir Reginald Blomfield.

As a result of these and other influences architectural education is not lagging hopelessly behind actual practice, but in some cases is even giving a lead to the average practitioner.

One would like to see architecture and the allied arts and crafts given their rightful place in our educational scheme. This would mean not only the full development of the professional schools of architecture, but the foundation of schools with a full-time architectural course as the main feature and, associated with it, courses of education in the various allied arts, crafts and engineering services, so that we could achieve unity in these matters.

It would also mean a development of secondary education so that those with artistic bents could be given proper scope for their talents. There is a growing view that present-day secondary education does not suit all its clients.

A further development of secondary and higher education is needed to give reasonable opportunities for those attempting to obtain a liberal education to acquire some understanding of architecture and the allied arts and crafts.



## Review

### MATERIALS AND CONSTRUCTION

#### MATERIALS AND METHODS IN ARCHITECTURAL CONSTRUCTION.

By C. M. Gay and H. Parker. Lond.: Chapman and Hall, New York: Wiley, 1932. 37s. 6d.

Reviewed by J. S. BOYD [A.]

American methods do not differ fundamentally from our own, except in so far as local or climatic conditions may dictate, and while much of the detail described in Messrs. Gay and Parker's new volume may not be common practice in our country, there is no inherent reason to compel this, and it is always interesting and instructive to learn of other and new methods.

The authors seem to have departed to some extent from the usual practice in compiling works in building construction, the first part of the volume dealing with materials, and the second part with the methods of construction, the two sections being necessarily co-related to some extent. In the first part, each material, commencing with limes and cements, is taken in its order of use, much interesting information being given in certain cases, of the method of manufacture from the raw material to the finished product. This very comprehensive section is completed by a chapter on paint, glass and glazing. I see no reference to damp-proof courses, but no doubt there is a reason for this, it may be that these are not regarded with the same importance in the States as we are accustomed to regard them here. The chapters dealing with terra-cotta, cast stone, and structural tile are particularly interesting, the Americans, as we know, making further and more varied uses of these materials than we are accustomed to do. In this respect, I might mention the use of furring tile (page 66) which seems to have a good deal to commend it.

In the second part of the book, we find corresponding

chapters dealing with the structural application of each material; theory of structure and the various calculations for steel and concrete construction being very fully dealt with. These chapters seem rather condensed, but in this respect, it should be understood that the book is intended rather for the advanced student who has, presumably, already some knowledge of the subject, though the first year student will find plenty of interesting information in the other parts. On page 396, some information is given regarding welded connections in structural steelwork, a practice which I do not think is regarded favourably in this country. Other interesting chapters are those on foundations, excavations, underpinning, etc., especially the parts concerning heavy buildings, and it is remarkable to read of concrete piers carrying a heavy superstructure being sunk 204 ft. to a solid rock foundation. The chapter on timber construction is perhaps the most peculiarly American, and herein one may read of the ingenious method of constructing a "fire-resisting" timber building. It seems to be the practice in the States to class buildings according to their degree of fire-resistance, as, for instance, "non-fireproof," "slow-burning," "fire-proof," etc., the type being regulated according to the particular zone or fire limit in which the building may happen to be erected.

The book is written in a fine concise style, and necessarily so, as it covers an immense field of information within its compass of 623 pages. There is hardly a sentence in the whole book which does not contain a fact, or the explanation of a fact. And in spite of its necessary condensed nature, it provides any amount of engrossing reading.

Technical terms and expressions differ, of course, to some extent from our own, but not to the extent of being confusing, being for the most part logical. The book is amply illustrated, the diagrams being very clear and well drawn.

## Correspondence

### "EASEMENTS OF LIGHT"

TECHNICAL PAPER NO. 7

39 Maddox Street,  
London, W.1.  
21 January 1933.

To the Editor, JOURNAL R.I.B.A.—

DEAR SIR,—I am afraid that the letter of Mr. Percy V. Burnett, which appeared in the JOURNAL of 14th January, is apt to give the impression that none of those who have been engaged in assessing compensation payable in respect of infringements of light, by modern methods, has hitherto published any particulars regarding the saving of labour and expense, resulting from the use of elliptical curves. In view of the impression created by these comments, I think that I ought to call attention to the fact that, on page 100 of my book on *Easements of Light*, I referred to this very matter. In alluding to the advantages of radial diagrams, I wrote:

"Moreover, there are advantages in their use, which only those who have had some experience of them can fully appreciate. For example, the arcs of longitude and all vertical lines become radii, whilst all horizontal lines take elliptical forms. This circumstance in itself is particularly helpful as a check, enabling one, in most cases, to readily perceive whether an error has been made."

On page 84, a drawing will be seen, upon which the horizontal lines were drawn with elliptical curves, in the manner referred to by Mr.

Burnett. A similar use of elliptical curves may also be seen in Fig. 8, which represents a Radial Calculating Sheet.

Seeing that all the data that is required, in order to make the calculations required in cases of this kind, can be obtained expeditiously from the radial diagrams illustrated in my book on *Easements of Light*, it is difficult to understand why anyone anxious to save time should take the trouble to represent elliptical lines by the extraordinary distortions shown on the Rectangular Diagram, illustrated in Fig. 14, of the new edition of Technical Paper No. 7. Methods that involve such unnecessary labour should, to my mind, be superseded by the simple Radial Diagrams, which alone are quite sufficient for all purposes.

It is remarkable that, in a Government publication, presumably intended to show how labour can be saved, there is no reference, in the text, to the way in which all the data required can be obtained in a few seconds, by photography, and so save the time and expense involved, when the old geometrical methods are adopted. By means of Daylight Factor grilles placed over photographs, I am now able to determine from photographs the exact Daylight Factors with a rapidity that is almost incredible. As those who have worked by geometrical methods know only too well, the projections that have to be made by these methods are sometimes exceedingly laborious, and involve an extraordinary amount of preliminary measurement that is often entirely unnecessary, as the photographic plate can record all the data required, in one or two seconds at the most.—Yours faithfully,

JOHN SWARBICK.



# THE £500 HOUSE

20 Tavistock Street,  
Covent Garden, London, W.C.2.

To the Editor, JOURNAL R.I.B.A.,—

SIR,—In view of the fact that building prices have now fallen to a remarkably low level, and that working-class houses are being built in pairs for as little as £400 each, it seems that it ought to be possible to build a small detached house of reasonable accommodation for £500. There are many middle-class people who have not more than this sum available, and it would be of real service if architects would apply themselves to this aspect of house-building. Necessarily, with only £500 available, there must be strict limitations, both as to the sizes of rooms and the materials employed. Nevertheless, assuming that the requirements were for one living-room of fair size (perhaps with a dining recess), a small kitchen, larder, fuel store, two bedrooms, bathroom, w.c. and linen cupboard, it ought to be practicable to provide this accommodation for the sum stated. Doubtless it has been done, in the two-storey house as well as the bungalow. I desire to get into touch with any architects who have designed and carried out houses on this very modest scale, and I should feel greatly obliged if any such would communicate with me at the address below.—

Yours faithfully, R. RANDAL PHILLIPS, Hon.A.R.I.B.A.,  
Editor of "Homes and Gardens."

## Obituary

JAMES PEARSON ALISON [F.]

Mr. James P. Alison, who died at Hawick in November, 1932, at the age of 70, was educated at the Edinburgh Institution and commenced practice in Hawick about 45 years ago. His sphere of work, which extended throughout the Border Counties, embraced many churches, schools, public halls (including the Town Hall, Jedburgh), club premises and private residences. Among the latter he was responsible for the remodelling of Bemersyde, for the late Earl Haig, Rutherford Lodge, for the late Sir John Rutherford, and many others.

A keen antiquarian, he supervised the excavation of the thirteenth-century Chapel of St. Mary at Hermitage, from which the castle takes its name. He was a Fellow of the Society of Antiquaries (Scot.).

A man of cultured tastes and of a kindly disposition, his death is a loss which will be felt over the Scottish Borders.

## Notes

### THE PRESIDENT'S ENGAGEMENTS

On Thursday 19 January the President attended the annual dinner of the Nottingham, Derby and Lincoln Architectural Society, and on Friday 20 January he attended the annual dinner of the Manchester Society, and on 27 January the annual dinner of the Leicester and Leicestershire Society of Architects.

During February the President will attend the following annual dinners of R.I.B.A. allied societies.

The West Yorkshire Society of Architects on 2 February.

The Northern A.A. on 3 February.

The Hants and I.O.W. Association of Architects on 14 February.

The Birmingham A.A. on 17 February,

and the South Wales Institute of Architects on 24 February.

### VICE-PRESIDENT'S ENGAGEMENTS

Mr. Sydney Tatchell, Vice-President, will attend the Annual Dinner of the Illuminating Engineering Society on 7 February and that of the Institution of Heating and Ventilating Engineers on 8 February, in place of the President.

Mr. L. Sylvester Sullivan, Vice-President, will be attending the Ninth Annual Banquet of the Incorporated Society of Auctioneers on 17 February, in place of the President.

### PARIS SALONS, 1933

The attention of members is drawn to the fact that architectural exhibits for this year's Salon should arrive at the Grand Palais des Champs Elysées on 8 April. The high standard of work at this exhibition is well known, and the Paris Salons have an international character and reputation. For this reason it would be an excellent thing for the prestige of the profession if English architecture could be really well represented.

Entry forms and all particulars of charges can be obtained from the official English agents of the Société des Artistes

Français, James Bourlet and Sons, Ltd., 17-18 Nassau Street, Mortimer Street, W.1, whose receiving days in London for proposed exhibits are from 1 February to 8 February.

### ARCHITECTS' UNEMPLOYMENT RELIEF FUND

The Architects' Unemployment Committee have pleasure in giving a further list of donations to the Architects' Unemployment Relief Fund received in response to their appeal letter of the 21st December:—

	£	s.	d.
Messrs. Chapman, Lowry and Puttick .. ..	26	5	0
Mr. Ernest Bates .. .. (2nd donation)	10	10	0
Messrs. Henry Tanner .. .. (2nd donation)	5	5	0
Mr. E. Guy Dawber .. ..	5	0	0
Mr. Horace White .. .. (2nd donation)	5	0	0
Mr. F. C. Haslam .. .. (2nd donation)	4	4	0
Architects Department of the Somerset County Council	3	10	6
Mr. Henry A. Crouch .. .. (2nd donation)	3	3	0
Messrs. Gordon and Gordon .. .. (2nd donation)	3	3	0
Mr. E. F. Hooper .. .. (2nd donation)	3	3	0
Mr. Louis Jacob .. ..	3	3	0
Miss A. F. Jones .. ..	3	3	0
Canon S. A. Alexander .. ..	2	2	0
Mr. C. McArthur Butler .. .. (3rd donation)	2	2	0
Mr. Raymond C. Wrinch .. ..	2	2	0
Mr. A. C. Russell .. ..	2	2	0
Mr. E. E. Hall .. .. (3rd donation)	2	1	2
Mr. A. H. Jones .. ..	1	1	0
Mr. Edwin H. Sills .. .. (2nd donation)	1	1	0
Mr. W. C. Maxwell .. ..	10	6	
Mr. D. H. Butt .. .. (2nd donation)	5	0	

The Committee give also a further list of the names of those architects and their staffs who have renewed their subscriptions to the Fund in 1933. It will be appreciated that these lists are not complete: they give the names of subscribers only as their contributions are received or as notice is received that their contributions will be continued. Other lists will be published in subsequent issues of the JOURNAL:—

Mr. E. H. Bucknole	
Mr. G. Coles:	
Mr. Cottingham	Mr. Collard
Mr. Green	Mr. Rushbrook
Mr. Fahy	Miss Fowling
Mr. Patterson	Miss Collard
Mr. Golding	Miss Simmons
Mr. Turner	
Messrs. Collicutt and Hamp	
Mr. Henry M. Fletcher:	
Mr. H. R. A. Newbold	
Messrs. Gunton and Gunton:	
Mr. W. H. Baines	Mr. A. C. Wright
Mr. H. Gillford	
Messrs. Stanley Hall, Easton and Robertson:	
Mr. T. J. Baker.	Mr. F. A. James.
Mr. T. L. Bright.	Mr. F. Kempster.
Mr. J. D. Colchester.	Mr. F. L. Preston.
Mr. D. G. Collie.	Mr. G. L. Scholefield.
Mr. S. E. T. Cusdin.	Mr. B. S. T. Sewell.
Mr. J. W. Dawson.	Mr. G. Westrup.
Mr. G. I. C. Highet.	
The Architect's Department, Ministry of Health:	
Mr. C. H. Baker.	Mr. S. Pointon Taylor.
Mr. H. A. Chapman.	Mr. A. Scott.
Mr. W. H. Collin.	Mr. H. Stewart.
Mr. F. Collin Brown.	Mr. R. W. Thorp.
Mr. H. C. Hughes.	
Mr. C. H. Hutton.	
Liverpool Corporation Housing Department (amended list).	
Mr. J. Grieve.	Mr. M. B. Blackshaw.
Mr. H. Geake.	Mr. J. Hughes.
Mr. C. L. Pepper.	Mr. H. L. Cole.
Mr. R. Price.	Mr. P. Whitehead.
Miss H. McLachlan	
Mr. F. C. R. Palmer:	
Mr. W. F. C. Holden	Mr. C. T. Palmer
Mr. W. Pecorini	
Mr. T. Stewart Purdie	
Mr. J. H. H. Owen	
Mr. Henry C. Smart:	
Mr. C. I. A. Steven	Mr. R. C. Clark
Mr. E. F. Ferry	Mr. H. Milesen
Mr. E. Cowan	
Mr. L. S. Sullivan:	
Mr. R. A. Mansell	Mr. J. W. Wood
Mr. C. A. R. Swan	
Mr. Maurice E. Webb:	
Mr. H. A. Dawson	Mr. J. L. Lambert
Mr. C. Pickford	Mr. J. V. Hamilton
Mr. A. E. Cameron	Mr. L. A. C. Pyke
Architectural Staff of Westminster Bank:	
Mr. Herbert J. Axten	Mr. S. C. Lawrence
Mr. A. A. Snelling	Mr. E. A. S. Lane
Mr. A. N. Clark	Mr. A. R. Bramley
Mr. J. H. Chaundler	Mr. A. G. Chambers
Mr. C. F. Watson	
Messrs. Wm. Woodward and Sons	

#### LECTURES AT THE CENTRAL SCHOOL OF ARTS AND CRAFTS, SOUTHAMPTON ROW

The following lectures are to be given at the Central School on Fridays at 6-7 p.m. All except the first are to be illustrated by lantern slides. Admission is free:—

27 January 1933.—A. R. Powys, F.S.A., A.R.I.B.A., "General Principles in regard to the Treatment of Ancient Buildings."

3 February 1933.—E. Jervoise, M.I.C.E., "Ancient Bridges of England."

10 February 1933.—R. Minton Taylor, F.R.I.B.A., "Manor Houses."

17 February 1933.—Hugh Vowles, "Windmills," with slides.

24 February 1933. 3 March 1933.—A. R. Powys, F.S.A., A.R.I.B.A., "Technical Methods to be Adopted in the Repair of Old Buildings."

#### LECTURES AND DISCUSSION ON LIGHTING

In order that architects and lighting engineers may exchange ideas on the use of light in architecture, the Lighting Service Bureau of 2 Savoy Hill, W.C.2, has arranged the following series of conferences. Short lectures will be given by authorities on the subject, and a large proportion of the time will be devoted to discussion. Each of these conferences will begin at 7 p.m.

1 February 1933

"Domestic Lighting." R. O. Ackerley, Esq. Discussion opened by C. Lovett Gill, Esq., F.R.I.B.A.

15 February 1933

"The Lighting of Commercial Buildings." H. C. Wheat, Esq. Discussion opened by L. H. Bucknell, Esq., F.R.I.B.A.

1 March 1933

"The Lighting of Schools." V. A. Hughes, Esq. Discussion opened by T. S. Tait, Esq., F.R.I.B.A.

15 March 1933

"Floodlighting." H. Lingard, Esq. Discussion opened by Howard Robertson, Esq., F.R.I.B.A. After the conference charabancs will convey the visitors to the Ideal Home Exhibition to inspect the lighting.

29 March 1933

"The Lighting of Theatres and Cinemas." Waldo Maitland, Esq., A.R.I.B.A. Discussion opened by Grey Wornum, Esq., F.R.I.B.A. A cold buffet will be available from 6.15 p.m. before each conference.

## Notices

#### MUSICAL EVENING

MONDAY 6 FEBRUARY 1933

A Musical Evening arranged by the Social Committee will be held in the R.I.B.A. Galleries on Monday 6 February at 8.15 p.m.

Admission will be by programme to be obtained on application to the Secretary R.I.B.A., price 2s. 6d. each. Light refreshments will be served. Full particulars of the programme will be found on page 195 of this issue of the JOURNAL.

#### EXHIBITION IN THE R.I.B.A. GALLERIES

An Exhibition of Photographs of Persian Architecture, collected by Dr. Arthur Upham Pope on his recent visits to the Near East, will be held in the R.I.B.A. Galleries and will be opened by His Excellency the American Ambassador, the Hon. Andrew W. Mellon, on Monday 6 February 1933 at 3.30 p.m. All members of the Institute are cordially invited to be present.

The Exhibition will be open daily from 10 a.m. to 8 p.m. (Saturdays 10 a.m. to 5 p.m.), and will close on Saturday 25 February.

#### THE SIXTH GENERAL MEETING

The Sixth General Meeting of the Session 1932-33 will be held on Monday 20 February at 8 p.m., when Mr. Thomas Wallis [F.] will read a Paper on "Factories."

#### NEW BUILDING MATERIALS AND PREPARATIONS

The Science Standing Committee wish to draw attention to the fact that information in the records of the Building Research Station, Garston, Watford, is freely available to any member of the architectural profession, and suggest that architects would be well advised, when considering the use of new materials and preparations of which they have had no previous experience, to apply to the Director for any information he can impart regarding their properties and application.

## THE NATIONAL ASSOCIATION OF WATER USERS

Members are reminded that the National Association of Water Users, on which the R.I.B.A. is represented, exists for the purpose of protecting the interests of consumers.

Members who experience difficulties with water companies, etc., in connection with fittings are recommended to seek the advice of the Association. The address of the Association is 46 Cannon Street, London, E.C.4.

## BRITISH ARCHITECTS' CONFERENCE 1933

The Annual Conference of the R.I.B.A. and Allied and Associated Societies will be held in Cambridge from 21 to 24 June 1933.

## R.I.B.A. ANNUAL DINNER 1933

The Annual Dinner will take place on Friday 3 March 1933 at Claridge's Hotel, Brook Street, W.1. Full particulars are contained in the circular letter to members enclosed with this issue of the JOURNAL.

## CESSATION OF MEMBERSHIP

Under the provisions of Byelaw 21 the following have ceased to be members of the R.I.B.A.:—

*As Fellows*

Captain Herbert Reginald Cowley Frederick Charles Moscrop-Young.  
Ernest George Fowler Edwin James Tench  
Herbert Langman

*As Associates*

Cyril John Crossman Ernest Godfrey Page  
Frank George Geary Thomas George Price  
John Allnutt Howell Sidney Simpson  
Robert Mackison McNaught Alexander Tough  
Albert Henry Owen James Austen Woodgate

*As Licentiates*

Henry Milnthorpe Appleyard Arthur Cecil Geen  
Frederick George Barker Lewis James Fremen Gomme  
Captain Owen Keith Beattie Frederick Walter Fowler Gooch  
William Alfred de Laistre William Duvall Goodwin  
Broadley Alfred James Hodgeman  
Guy Bernard Cobbett Herbert Charles Scapin  
John Davidson Charles Proctor Sherwin  
Arthur Howard Dickinson Alfred Henry Weeks.

## Competitions

## ANTWERP: TOWN PLANNING COMPETITION

The Council of La Société Intercommunale de la rive gauche de l'Escaut invite proposals for a scheme for the replanning of the area situated on the bank of the river opposite Antwerp.

Proposals submitted will be examined by a Jury consisting of:

Dr. H. P. Berlage, The Hague.

Mons. H. Prost, Paris.

Mons. le Baron Horta, Brussels.

Mons. Henry Van de Velde, Brussels.

Mons. P. De Heem, Antwerp.

Mons. G. De Ridder, Antwerp.

Mons. J. de Bruey, Antwerp.

Premiums: 100,000 francs, two of 50,000 francs and four of 25,000 francs.

Last day for sending in proposals: 31 May 1933.

The programme and necessary plans relating to the competition may be obtained on application to the offices of the

Society, 26 Rue Arenburg, Antwerp. Deposits, 20 francs for the programme and 80 francs for the plans.

## STOCKHOLM: TOWN PLANNING COMPETITION

The City of Stockholm, through its town planning board, invites proposals for a town planning scheme to cover the area designated Lower Norrmalm, which occupies a central position in the city. The object of the competition is to secure preliminary proposals for a solution of the town planning problem, which would enable a gradual reconstruction of this district to be carried out, with due regard to the present requirements as to the capacity of the streets and the supply of light and air for the blocks of houses.

Proposals submitted will be examined by a committee consisting of the following:—

Harry Sandberg, Civic Councillor, Stockholm (Chairman).  
Dr. Yngue Larsson, Civic Councillor, Stockholm (Vice-Chairman).

Gustaf Ahlbin, Stockholm.

E. G. Asplund, Stockholm.

Carl Bergsten, Stockholm.

Hermann Jansen, Berlin.

Albert Lilienberg, Director of Town Planning, Stockholm.

Professor Ragnar Ostberg (Hon. Corresponding Member R.I.B.A.), Stockholm.

George L. Pepler, London.

Premiums: 20,000 Kr. (approx. £1,000)

15,000 Kr. (approx. £750)

10,000 Kr. (approx. £500)

and further amounts to bring the total prize money up to 60,000 Kr.

Last day for sending in proposals: 1 March 1933.

Last day for questions: 1 August 1932.

## FACADE IN GRANITE

The Architectural Association, at the request of the Cornish Quarry Masters' Association, invite architects to submit in open competition designs for a façade of a building in granite.

Assessors: Mr. A. B. Knapp-Fisher [F.].

Mr. Howard Robertson [F.].

Mr. G. Grey Wornum [F.].

and two representatives of the Cornish Quarry Masters' Association.

Premium: £50.

Full particulars of the competition are available on application to the Secretary, Architectural Association, 34-36, Bedford Square, W.C.1.

## Members' Column

Mr. F. T. Cawthorn, L.R.I.B.A., has closed his office at 170 North Street, Brighton, and the practice has been transferred to his late manager, Mr. W. Steer, L.R.I.B.A., at 126 Preston Drive, Brighton. Telephone: Preston 3926.

## APPOINTMENTS WANTED

BRITISH ARCHITECT closing-out twenty-four years' practice in Western Canada returns to England in June. Experienced in Government, Municipal and Corporation development, design and construction. Licentiate R.I.B.A. (1911), M.R.A.I.C. (1912) and A.M.E.I.C. (1918). Correspondence invited.—Box 383, c/o Secretary R.I.B.A.

ARCHITECT, F.R.I.B.A., desires post. Wide experience in Government work at home and abroad. Highest credentials. Particulars of service and copy of testimonials may be obtained at the R.I.B.A.—Box 384, c/o Secretary R.I.B.A.

## PARTNERSHIP

MR. E. BOTHWELL [F.] and Mr. J. W. BARROW [A.], will practise in partnership at Shanghai, China, under the style of Bothwell and Barrow. It will be a pleasure to receive trade catalogues, etc., c/o J. W. Barrow, Shanghai Club, Shanghai, China.

## ACCOMMODATION WANTED.

YOUNG ARCHITECT desires to rent furnished office, near Oxford Circus, where he is able to work in the evenings. All-in terms to include answering 'phone and visitors if absent during the day. Box No. 2313, c/o Secretary R.I.B.A.

## WANTED

A good second-hand double Elephant Drawing Board and Tee Square. Apply, stating price, to Box No. 2413, c/o Secretary R.I.B.A.

## ACCOMMODATION TO LET

ADELPHI, W.C.—Member offers a good front office, unfurnished, central position, rent £40 p.a. Box No. 2513, c/o Secretary R.I.B.A.

## Minutes VI

SESSION 1932-1933

At the Fifth General Meeting of the Session, 1932-1933, held on Monday, 23 January 1933, at 9 p.m.,

Sir Raymond Unwin, President, in the Chair.

The attendance book was signed by 14 Fellows (including 8 members of Council), 19 Associates (including 2 Members of Council), 3 Licentiates and a large number of visitors.

The Minutes of the Fourth General Meeting held on 9 January 1933, having been published in the JOURNAL, were taken as read, confirmed, and signed as correct.

The Hon. Secretary announced the decease of:—

John Campbell Turner Murray, elected Fellow 1904,

Edward Arthur Whipham, elected Associate 1896,

George Alfred Hartley, elected Licentiate 1911.

And it was Resolved that the regrets of the Institute for their loss be entered on the Minutes and that a message of sympathy and condolence be conveyed to their relatives.

The President having delivered his address to students, a vote of thanks was passed to him by acclamation on the motion of Sir Henry Pelham, K.C.B., Permanent Secretary to the Board of Education, seconded by Mr. C. Gerald Eve, President of the Chartered Surveyors' Institution.

The Presentation of Prizes was then made by the President, in accordance with the Award.\*

## Minutes VII

At a Special General Meeting held on Monday, 23 January 1933, immediately after the Ordinary General Meeting above recorded and similarly constituted with the exception of the visitors who had been requested to retire.

The President announced that the meeting had been called for the purpose of confirming the following resolutions which had been passed by the requisite majority at a Special General Meeting held on Monday, 9 January 1933:—

(1) That the following sub-clause be added at the end of Bye-law 28:—

(j) The Chairman of the R.I.B.A. Registration Committee being a Fellow of the Royal Institute.

(2) That in Bye-law 34, line 3, the words "all the Vice-Presidents" be omitted.

(3) That the following new Bye-law, to be called Bye-law 34 (a) be inserted after Bye-law 34:—

"The Vice-President nominated by the Allied Societies' Conference and one of the three other Vice-Presidents mentioned in Bye-law 28 (a) shall also retire on the last day of June in each year. The Vice-President who shall have been longest in office shall retire first, or, in the event of service being equal, the Vice-President to retire in any year shall be decided by the drawing of lots."

\*See page 231 of this issue of the JOURNAL.

(4) That the necessary steps be taken to obtain the sanction of the Privy Council to such amendments to the Bye-laws as are required to give effect to the foregoing resolutions.

(5) That the resolution approving an addition to Bye-law 22, passed at the Special General Meeting on 25 April 1932, and confirmed on 9 May 1932, be rescinded.

On the motion of the President, seconded by the Hon. Secretary, it was unanimously Resolved that the resolutions passed by the requisite majority at a Special General Meeting held on Monday, 9 January 1933, be confirmed.

The proceedings closed at 10.3 p.m.

A.B.S. INSURANCE DEPARTMENT  
HOUSE PURCHASE SCHEME.

(For property in Great Britain only.)

## REVISED TERMS.

The A.B.S. Insurance Department is able, through the services of a leading Assurance Office, to assist an *Architect* or his *Client* in securing the capital for the purchase of a house on the following terms:—

## AMOUNT OF LOAN.

75 per cent.

of the value of the property as certified by the Surveyor employed by the Office.

## RATE OF INTEREST.

4 per cent. Clear of Tax.

## LEGAL COSTS AND SURVEY FEE,

also the amount of the first quarter's premium on the Endowment Assurance referred to below, are advanced in addition to the normal loan. If the loan is continued for more than fifteen years the *Survey and Legal Costs will be refunded* to the Borrower on repayment of the loan.

## REPAYMENT.

By means of an Endowment Assurance which discharges the loan at the end of 15 or 20 years or at the *earlier death* of the Borrower.

## SPECIAL CONCESSION TO ARCHITECTS.

In the case of houses in course of erection, it has been arranged that provided the Plan and Specification have been approved by the Surveyor acting for the Office, ONE-HALF of the amount of the loan agreed upon will be advanced on a certificate from the Office's Surveyor that the walls of the house are erected and the roof on and covered in to his satisfaction.

N.B.—Loans will not be undertaken under this scheme upon:

- (a) Property the value of which is not sufficient to warrant a loan of at least £500 or of which the value exceeds £2,500;
- (b) Property of the bungalow type;
- (c) Property not in the sole occupation of the Borrower.

If a quotation is required, kindly send details of your age next birthday, approximate value of house and its exact situation, to the Secretary, A.B.S. Insurance Department, 9 Conduit Street, London W.1. Telephone: Mayfair 0434.

It is desired to point out that the opinions of writers of articles and letters which appear in the R.I.B.A. JOURNAL must be taken as the individual opinions of their authors and not as representative expressions of the Institute.

## R.I.B.A. JOURNAL.

DATES OF PUBLICATION.—1933: 11, 25 February; 11, 25 March; 8, 29 April; 13, 27 May; 17 June; 8, 22 July; 5 August; 9 September; 14 October.

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